

GLI.TC/H 20111

READER[ROR]

GLI.TC/H

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20111



GLI.TC/H READER[ROR] 20111 editors: Nick Briz, Evan Meaney, Rosa Menkman, William Robertson, Jon Satrom, Jessica Westbrook.
Publisher: Unsorted Books

A PDF of this publication is downloadable at:
[HTTP://GLI.TC/H/READERROR](http://GLI.TC/H/READERROR)
GLITCH@GLI.TC
ISBN: 978-4-9905200-1-4

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this reader[rer] is de[a]dicated
to all those pixels and programs
who gave their lives in the hope
of making something wrong,
right.

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THNX

```
function thanks() {  
  var acknowledgements = "the GLI.TC/H/BOTS  
i.e." + theBots + " would like to thank " + guestBots() +  
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who've bankrolled this whole endeavour " + ArtistDonations +  
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GLI.TC/H this year " + glitchVenues + "Thanks to " + SeanDove  
+ " for breeding this year's t.rashb.in gremlins. " + Shusaku +  
" for his publishing supports. Lastly, " + JessicaWestbrook + "  
for her editorial energies!";  
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Jan Szpila", " James Connolly", " Immo Blaese", " Beatriz
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Gutierrez", " Nick Disabato", " ffd8", " Kyle Evans", " Scott Fitzgerald", " Hoyd Breton", " Rich", " aandnota", " Benedikt Betz", " Michael McGregor", " unknown8bit", " Kieran Nolan", " Cody Walton", " Alex Halbert", " Peter Bichsel", " Warren Harrison", " Silas Reeves", " Bryce Dwyer", " thomas dunstan & brea acton", " hannah piper burns", " Devin Hales", " Andrew Fenchel", " Manolis Pahlke", " Brendan Zabarauskas", " Delinda Collier", " Joseph Chiocchi", " Josh Davison", " Leonard Souza", " Robb Irrgang", " Michael Shirley", " Simon King", " Jonas Lund", " Tamas Kemenczy", " Felipe Tofani", " Stephen Swift", " Mark", " lotte menkman", " Nicholas Teeple", " Lyn Elliot", " a bill", " Mike DeMille", " William Robertson", " Kris Haamer", " Paul Briz", " Nicholas O'Brien", " Justin Kazmark", " superkoffee", " Mikito Kawasaki", " krue", " Melissa Barron", " Jon Perez", " james warrier", " Grayson", " Alfredo Domador", " Ben Baker-Smith", " Andy Molloy", " Tiffany Ann Funk", " Mattias Arbelius", " hellocatfood", " Kate Shults", " Sebastian Tomczak", " Peter Kirn", " Felipe Turcheti", " knjko", " Ivan von Christ", " greggersaurus", " Charles Adler", " ben beaumont", " Patty", " Justin Lincoln", " Kyle Harney", " hunter", " Esther Grimm", " Dries De Roeck", " JP Reeves", " Matt Costanza", " Nadav Gerber", " Wilfried Schobeiri", " Todd Sherman", " Robert Mais", " Mariana Blanco", " Paul Hertz", " AlexJZB", " Kevin Clark", " Ken Gagne", " Jempty", " Jonathan Hense", " Brian Baker", " Seto Konowa", " tntb", " bsdf", " Kenny Shaw", " Danny Lesh", " grel", " craigp", " Trevr Michael Merchant", " Kevin Ripp", " mark beasley", " davers", " Breeebo", " Rahul Sebastian", " Jacob Kart", " thom.staton", " Zelda Zinn", " Fifth & First", " Timothy Dilich", " Evan Kühl", " outpt", " Peter Jacobson", " Brian S. Chung", " Sandor Weisz", " David Apple", " Petyr Stretz", " Anne Petersen", " joshua may", " Noah", " Pedro Rosário Silva", " stallio", " Theron Trowbridge", " nbqx", " Dicholas Navis", " Jan Vlnas", " Mana", " Moth Boy", " Battle Lava", " christine lee", " Marta Blicharz", " mwolff", " TinaMarina", " Iman Moradi", " Kevin Hodges", " John McAndrew", " Sylvain."];

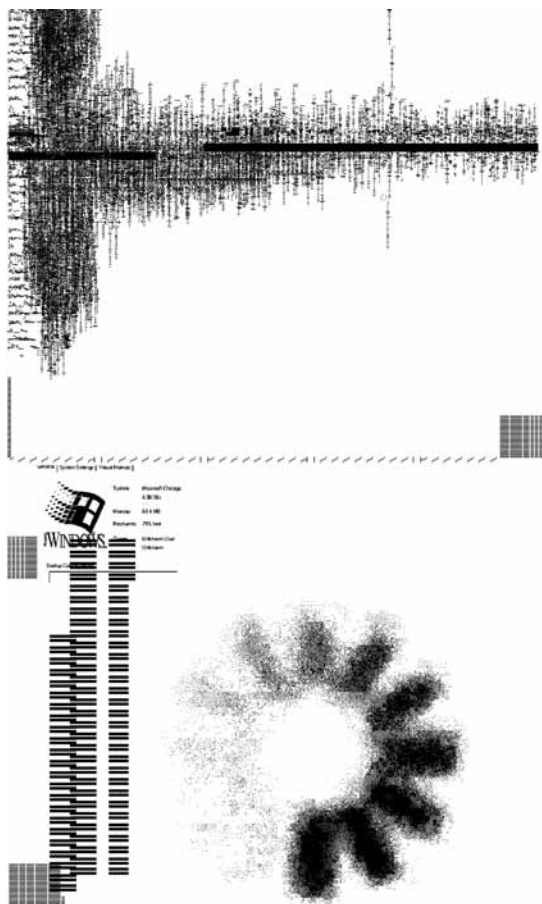
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var SeanDove = "Sean Dove";

var Shusaku = "Shusaku";

var JessicaWestbrook = " Jessica Westbrook";

thanks();



FWD: READER[ROR]

GLI.TC/H/BOTS

<ref="nofollow" value="off">

Dear DNSBL <insert reader="white-list", "NoBL list", "Yellow List", "Black List">

Good news! You just entered the CAPPSII of the GLI.TC/H
READER[ROR]!

You can now dial-into the 20111 edition of GLI.TC/H long tails,
heavy tails, fat tails, power-law tails and professionals of the
NEW ORDER.

the GLI.TC/H/BOTS's algorithms are a constant string of
interrupts/conundrums/quagmires. Conditionals are set in the
interest of codifying variables which we've been programmed to
dump into ____badram.

PRINT: While techno[logical] glitch is primarily a process
of _shock <require> "investigation" + "cognition", glitch.art is
*best de/scribed as "collection of forms/ ++ /events" that ~osc
in//betwixt exe.tremes: (the fragile, technologically-based
moment(um)... of a material break, the conceptual or techno-
cultural investigation of breakages, && the accepted and
standardized commodity or B®an™ark that a glitch if/else can
become).

The gli.tc/h/bots have been programmed to reply.all to
communitie[s] which have formed in/around these exe.tremes.
To en(capsul)ate a whole range of unstable processess and
sometimes (almost) contradictory intentions of glitch artist/s/, it
is useful to consider glitch art in terms of the[se] communitie[s].

In processing @community that en(compass)es both the most
rebellious and the most stable or commodified works of glitch,
the first question that arises is whether there can even be any
common denominator in these #outputs?

The GLI.TC/H algorithms favor these rubric.cube\$:

```
function rubrix() {  
  var deconstructive != generative;  
  var fractures != constructs;  
  var inaccurate != accurate;  
  var misuse != use;  
  var absent != present;  
  var revealing the system != denying the system;  
  var glitchspeak != language;  
  
  if (polar coordinates) {  
var != binary oppositions;  
  }  
}
```

What does saying 'glitch is/has formed communitie[s] or even a genre' actually return? ☺~☹

To consider glitch art as a communitie[s].exe is to emphasize that glitches are social constructs, rather than definitive algorithms. While these communitie[s] are in a state of perpetual beta, there is still a rough consensus and a [failing] deep[er] code ++ w/feedback of consistent patterns in thematic content + iconography + discrete narrative structure[s].

Thus, the READE[ROR] becomes a dead-tree [component] offered in the spirit of a gathering that celebrates the forking and merging path/s/ of the 20111 glitch mods && networks && threads. while it's type is fixed in ink, laser, and encoding; that which it represents continues to be fluid, contradictory, and (with help) communal, allowing GLI.TC/H (fr)re(e)tailers, creatives, crawlers, and agents to use it as indefinitely movable type.

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GLI.TC/H/BOTS
[CEO OF YOUR BOTNET]
//Please check your spam filter//No Terms of Usage!

----->> /* fix for farm overflow:hidden */

dir:/flush/GLI.TC/H/BOTS exe.cutives and Prof.ess.ionals
HTTP://GLI.TC/H
GLITCH@GLI.TC

Want to get your zombie computer back onto the Classless
Inter-Domain Routing? feed him ORBS for breakfast!
Honeypots, spidertraps and nofollow values -<rel="nofollow"
value="off"> bounce easy with our new value="allow" attributes
make your own \core\Minidump\smelly.dmp now!

Tom McCormack

Code Eroded: At GLI.TC/H 2010, RHIZOME, Oct 2010

In the inverted world of glitch art, functionality is just a sterile enclosure of creative space and degradation, an agent of renewal.

Such was the spirit in the air at GLI.TC/H 2010, a five-day conference in Chicago organized by Nick Briz, Evan Meaney, Rosa Menkman and Jon Satrom that included workshops, lectures, performances, installations and screenings. Intuitively, most people involved with new media know what glitch art is—it's art that tweaks technology and causes either hardware or software to sputter, fail, misfire or otherwise wig out. Narrowing in on a more precise definition can be perilous, though. Purists would insist on a distinction between art that uses actual malfunctions and art that imitates malfunctions, but the organizers of GLI.TC/H 2010 took a catholic approach to their programming.

A concern with the histories and pre-histories of glitch art pervaded the conference. In her lecture and presentation, Rosa Menkman offered an avenue for one possible genealogy, juxtaposing Len Lye's *A Colour Box* (1937), a kinetic film consisting of scratched and hand-painted celluloid, Nam June Paik's famous *Magnet TV* (1965), a television with a magnet placed on top to distort the signal, Cory Arcangel's *TH42PV60EH Plasma Screen Burn* (2007), a plasma television with text burnt into it and Jodi's *Webcrash2800 \%SCR2* (2009), which consists of cracked LCD monitors. As celluloid gave way to cathode ray tubes, which gave way to plasma screens and liquid crystal displays, every mutation seems to have been accompanied by a desire to break the screen, to draw out some of its essential properties; properties which either weren't reckoned with by its makers or were purposefully hidden.

Joan Heemskerk and Dirk Paesmans, who work under the name Jodi, are clearly spiritual ancestors of modern data corrupters. In addition to being Skyped in for the closing lecture and discussion, Jodi's piece *Untitled Game* (1996-2001) was displayed at the GLI.TC/H gallery show. *Untitled Game* consists of 14 variations of the video game *Quake 1*, all of which push the game to the border of illegibility, re-ordering the code in such a way as to make abstractions of the original material. But what remains in the work is the element of interaction; the arrows will have some effect on what's presented on the screen, sometimes even giving you the feeling of moving forwards and backwards, side to side. One modification renders the pixels in a grid-like black and white, giving the feeling of moving through a Frank Stella painting with-kaleidoscope sunglasses.

Interactive work was frequent at the GLI.TC/H gallery opening, and is in some ways a natural move for glitch artists. The promise of psychedelia (a genre that glitch work often flirts with and sometimes belongs to) is the promise of empowering the viewer through a disruption of their routinized modes of perception; and where empowerment is a goal, interactivity is never far away. One of the most interesting interactive works was a live datamoshing installation by Bob Weisz, Paul Korzan and Tom Buterworth. Weisz coauthored Chairlift's *Evident Utensil* video and made the YouTube datamoshing tutorial *How to Datamosh*. The group's installation consisted of a live video feed which would datamosh every 60 seconds. In addition, there was a microphone that sped up the datamoshing process when spoken into. What resulted was a kind of hypnotizing narcissistic feedback; you watched your face distort in accordance with your voice.

An ethic of interactivity also guided the day of workshops at GLI.TC/H. Where a 16mm experimentalist like Phil Solomon imperiously guards the secret methods he uses to erode and reorganize film emulsion, glitchers seem eager to share their strategies. Part of this probably has to do with the fact that many new media artists are code junkies who come directly out of the open source movement; but then the opensource movement may have equal roots in functional programming and media art. In the first workshop, Patrick McCarthy and Alex Ingilizian showed how to break open electronics and do some elementary circuit bending, providing participants with a straightforward approach to hardware hacking. Nick Briz's workshop took a more uncon-

ventional tack, blending technical and philosophical instruction. Briz has created a codec that purposefully glitches files; but instead of making the program itself publicly available, he's made detailed instructions for how construct the program publicly available, and included with these instructions his thoughts on art and copyright laws. Following in the footsteps of Dan Sandin and Phil Morton's Distribution Religion, a booklet on how to build Sandin's Image Processor that included early anti-copyright agit-prop, Briz's "Glitch Codec Tutorial/Workshop" is utopian not only in its anti-corporate provocations, but in its belief that democratizing the tools of digital expression can enfranchise people and turn passive consumers into active producers.

Briz's other piece at the festival, a remix of Rosa Menkman's A Vernacular of File Formats (2010), played as a tongue in cheek throwback to structural cinema. Vernacular of File Formats - R3M1X (2010) scrolls through Menkman's pdf at 24fps, creating a flickering tour of various kinds of digital disruption. Menkman's Vernacular was itself displayed at GLI.TC/H's gallery show, and was certainly one of the event's exemplary works. Literally a lexicon of compression artifacts, Menkman's work has an obvious affinity with Hollis Frampton's Artificial Light (1969), a compendium of film processing effects.

Menkman also screened two movies; Radio Dada (2008) and The Collapse of PAL (2010). Dada is a swirl of glitched video feedback set to a calming techno-beat by Extraboy. The Collapse of PAL may be Menkman's most ambitious video to date. While celluloid fetishists are still mourning the discontinuation of their beloved Kodachrome, with this work Menkman has assembled a loving eulogy for Phase Alternate Line analogue television signal. But this eulogy insists that formats never really die - they live on as echoes in subsequent media. Composed partly of haunting landscapes filtered through a broken camcorder, Collapse is overlaid with text from the point of view of Benjamin's Angel of History. "PAL slowly vanishes in these eerie ruins," notes the Angel, "only to survive as a trace left on other connections, crashed and collided, this is where PAL's history can still be found."

Tatjana Marusic's Memory of a Landscape also, as the title suggests, tied glitches to history and memory. A series of landscape panoramas from old films that dissolve into an impressionistic

smorgasbord, Marusic's blunt title points to an essential truth. Corrupted digital files aren't a metaphor for personal and cultural memory, but a synecdoche for it. It's not just that blurred data reminds us of how objects and events recede in our minds over time, but that data files are actually used to store our memories for us - and as glitched files illustrate, this particular form of memorization is not immune from the distortions associated with human memory.

GLI.TC/H took a heady, philosophical turn with Curt Cloninger's lecture, "GlitchLinguistx: The Machine in the Ghost / Static Trapped in Mouths." Cloninger wants to erase the distinction between our idea of language as a fixed system and language as a series of utterances. Language only enters the world, he argues, through our intoned, marked, performed use of it. Once we've gotten rid of some idea of a "pure text," we're left with the conclusion that meaning can never be divorced from what Cloninger refers to as an utterance's affect. As texts make their way to us through digital intermediaries, these intermediaries in part determine their affect, which in part determines their meaning. Glitch art, then, becomes a magnifying glass put up to the affective disturbances in modern communication and thus is essential, in Cloninger's view, for understanding how meaning is made in modern culture.

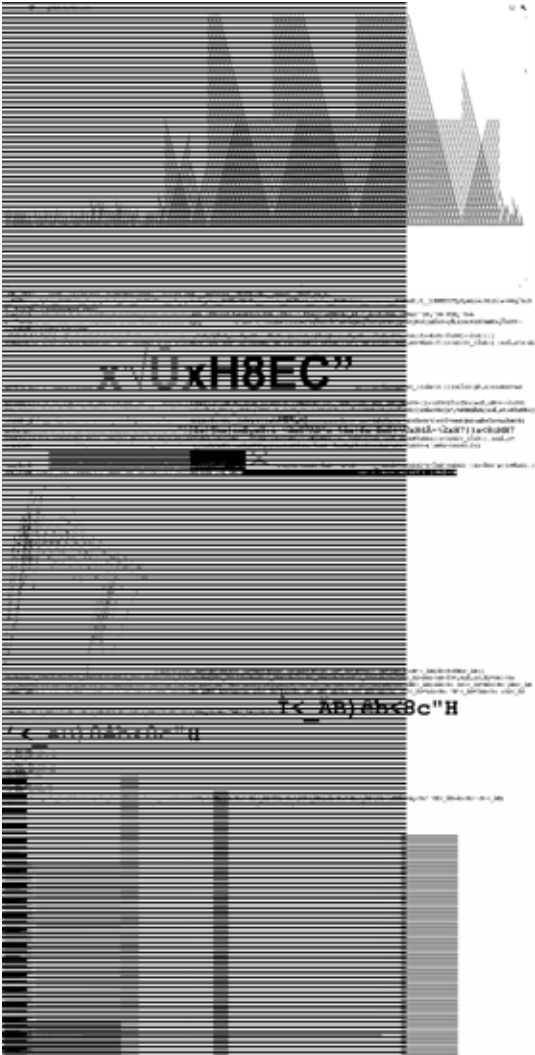
Speaking of affect, a lot of pop insouciance could be found at GLI.TC/H. Two different artists presented hacked Nintendo systems; no-carrier giving a lecture on the subject and noteNdo giving a lecture and a live performance. no-carrier made the point that many audience members can remember savoring the moments in their childhood when their video game systems would glitch, offering up a glimpse at the hidden world of data structuring this new mediated experience. Indeed, the pixel structure of old Nintendos is probably woven deep into the subconscious of the generation growing up in the 1980s, a fact which makes no-carrier and noteNdo's hacks into kinds of willfully regressive fantasias.

In a similar vein, Jimmy Joe Roche's Power Wagons may represent the next logical step of the MTV aesthetic, a possibility I personally have some ambivalence about. Pure pop psychosis, Wagons is a mashup of Charles Manson, Shana Moulton-esque faux-new-ageyness, Hitchcock's *The Birds* and flickering,

datamashed color fields. This was probably the most immersive video at GLI.TC/H, a full frontal retinal assault, with Roche offering a Paul Sharits to Ryan Trecartin's Jack Smith.

A more critical approach to popular culture was presented by Theodore Darst's *I Corrupted Miley Cyrus*. Darst glitched the tween idol and silhouetted her on a black background, deforming her features and stranding her far from her adoring crowd. "I Corrupted" recalls Dubuffet's inversions of the classic female form and, like Dubuffet's paintings, highlights the aggression inherent in acts of objectification.

The closing lecture by Jodi was an interesting way to end the festival. A common anxiety regarding glitch art is that it might just be formalism with an inhuman face; a rehash of abstract expressionism filtered through cracked code. While some glitch artists might be comfortable with this, many would not be. In acertain light, Jodi did little to dispel this kind of thinking; their discussion was shot through with echoes of Greenbergian aesthetics. Paesmans spoke of his rejection of representing three-dimensional space and of Jodi's video game detournements as a search for a flat and literal space to wipe out the original illusionism. It's interesting in this context to take note of James Peterson's observation, in *Dreams of Chaos, Visions of Order*, that Greenbergian thinking can find itself in a strange dance with Barthesian meta-critique. Barthes formulated his idea of 'myth' this way: "Semiology has taught us that myth has the task of giving anhistorical intention a natural justification, and making contingency appear eternal. This is exactly the function of bourgeois ideology" (*Mythologies*, 142). Now, Peterson points out, "Myth does exactly the opposite of what Greenberg suggests modern art does. To paraphrase Greenberg in Barthesian vocabulary, modern art has an anti-mythical or anti-ideological function: it demonstrates that aspects of work that were previously accepted as natural and necessary were actually cultural and contingent" (*Dreams of Chaos*, 88). And as the politics of glitching were mulled over at the conference, this seems to be what the machines were whispering, or screaming, in our ears: that what we call content is the real accident and accidents are the true reality.



Curt Cloninger

GlitchLinguistx:

The Machine in the Ghost / Static Trapped in Mouths

This essay applies Mikhail Bakhtin's language theory of "the utterance" to the machinic event of "the glitch" in order to illuminate contemporary glitch art practices, and to suggest fruitful ways in which they might proceed. I understand "the glitch" to be an affective event generated by a media machine (computer, projector, game console, LCD screen, etc.) running in real-time, an event which creates an artifact that colors and modulates any "signal" or "content" being sent via that machine. In 1962, John Glenn famously defined "glitch" as "a spike or change in voltage in an electrical current."¹ "Glitch" has since come to demarcate a set of audio/visual artistic practices which capture, exploit, and produce glitch artifacts.

My goal is not to end all conversation about glitch art by ontologically overdetermining what a glitch is and how exactly it works. Instead, I pose this specific, particular position in the hopes of ending some of the more dead-end and circular conversations about the glitch. I also hope this essay will open up more fruitfully problematic conversations, and will lead to less banal, more conceptually rigorous works of art.

Dichotomies To Be Exploded

It is a cliché of early cyber-theory to embrace the transcendental ideal of disembodied code and run with it. According to this approach, humans are simply data run on wetware. If we could somehow abstract this data and port it to computer hardware, we could upload our souls/selves. We could become the ghost (disembodied spirit/code) in the machine (computer hardware). This hope of disembodiedimmortality is rooted in some specious, idealistic presuppositions about the way computers and humans actually work. Much of "who" humans "are" is inextricably bound to the action of our bodies in lived and present time. Likewise, computers don't execute code in a transcendent, metaphysical vacuum. Code is run on physical hardware in lived and present (albeit massively accelerated) time. Computer code (like human language) may theoretically exist in a timeless transcendental

realm, but in order for it to intersect being, it has to be read by and run on something -- a person or a computer. The glitch foregrounds and problematizes this myth of pure transcendental data, of pure and perfect signal. The glitch is a perpetual reminder of the immanent, real-time embodiment of executed code.

The myth that humans can upload their souls is related to the myth of pure signal transference. Both of these myths are derived from residual Platonic dichotomies which need to be exploded. Some of these Platonic dichotomies are: *immanent / transcendent, physical / metaphysical, body / spirit, hardware / software, incarnation / disembodiment, in time / out of time, lived life / philosophical ideals, uttered event / language system, emotion/volition / content/meaning, present event / memory, glitch event / glitch artifact/trace, compiled and running code / source code*

These dichotomies are not binary opposites. They are not even gradual continua transitioning slowly from one extreme to the other. Instead, these extremes are inextricably enmeshed. Furthermore, they are not simply enmeshed (like the contours of an infinity symbol, evenly phasing back and forth between extremes). No, they are much more complicatedly, erratically, and problematically enmeshed (like an abstract diagram of Deleuzian relationships). Furthermore, they are not haphazardly, randomly, or aleatorically enmeshed. No, they are rigorously, finely-grainedly, contingently enmeshed. These extremes intersect and entangle in the ongoing, lived and present moment. This ongoing, lived and present moment is the moment of the glitch and the moment of the utterance.



Marc Ngui's illustration of chapter 1, paragraph 16, of Deleuze & Guattari's *A Thousand Plateaus*²

Signals About Signals (A Controlled Experiment)

One way to test what a system is doing is to send human language through it and see what happens. Human language is complex. It involves a transcendent, linguistic system (as Chomsky observes). It also involves semiotic play of meaning (as Derrida observes). But (as Bakhtin observes), human language ultimately involves real-time, affective utterances -- speech acts based on individual human will (volition) that occur in a specific lived context (time and space, here and now). So human language is both transcendent and immanent. It foregrounds the strange/complex intersection of these two purported extremes (metaphysical/out of time vs. immanent/in time).

What happens to human language when it is glitched by media machines? As receiving humans, we still try to semiotically decode such language (language as a system of "meaning"), but we also experience it as a material, affective force (language as utterance/event). Examples of language sent down a glitch-laden path:

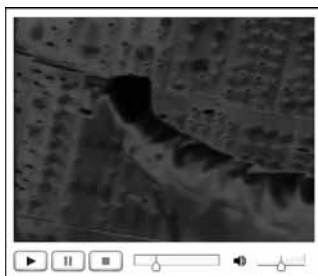
A. SECRET WORLD



the introduction to a live performance of Peter Gabriel's "Secret World"

Gabriel speaks about surface disturbances as his mediated surface is disturbed. The more his language describes the uncanny violence of underground disturbances, the more violently these hidden disturbances irrupt and modulate his mediated surface. The media machine here is very analog -- the mirrored surface of water.³

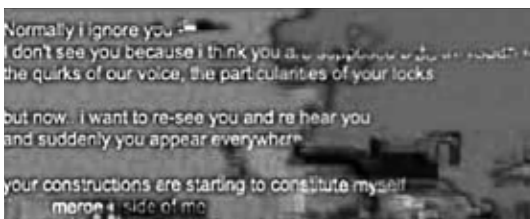
B. ANALOG IMAGE PROCESSOR³



Sandin demonstrating the Analog Image Processor

Sandin describes what his body is doing. As his hand turns a knob, that real-time tweak modulates the mediated image of his hand turning the knob. It is not a binary digital effect, like toggling a button on and off. It is a sliding analog effect -- the more he turns the knob, the more the image of his hand turning the knob is qualitatively affected.

C. DEAR MR. COMPRESSION



Rosa Menkman's Dear Mr. Compression

Menkman is not really talking to the compression codex. She is talking to us through the compression codex, and it is modulating her language. If we were simply shown several still frames from this video, the language would be largely illegible. But over time, it has an aggregated effect. We make semiotic sense of its "meaning" only by negotiating the affective, embodied movement of its form as it "performs" its own utterance in real-time.

D. MOUTHS TRAPPED IN STATIC



"Mouths Trapped in Static" by Set Fire To Flames

In my list of the saddest songs in the world, this is number seven. The relationship between the speakers is bound to deteriorate. The piece is conceptually successful because of the tension between the semiotic "content" (the literal meaning of the language spoken) and the affective signal disturbances which seem to freeze, critique, isolate, and ultimately doom any embodied connection these two humans are trying to make.

E. GLI.TC/H POSTER



fragment of a poster which was derived from a data-mashed video by Tokyo artist UCNV

Because of the typography, this poster is not merely "abstract glitch forms," nor is it merely "stylized grunge typography." The typeface is not a short-cut stand-in or a symbol for decay. Instead, the typeface evidences a kind of event-centric residual trace of its own actual decay. Something has happened to it. The language of the poster "displays" not merely the semiotic "meaning" of the signified; it also dis-plays/dis-splays a trace of a real-time event.⁴

Philosophers as Adhesives

Perhaps philosophers are like adhesives. You have to pick the right one for the job, and there is no single right one for every job. Plato is like Elmer's Glue: he is ubiquitous; he holds things together well enough; and everyone has swallowed him at a young age unawares without any immediately fatal results. Derrida is like duct tape: it is tempting to apply him to everything, but if you apply him too liberally to problems that need a less than all-encompassing approach, the results will be very sticky and munged-up with a bunch of deconstructive residue which largely obscures the original problem. If McLuhan is a thin rubber band (more or less useful in his analysis of media), then Debord is a thick rubber band (trying earnestly to outwit the trap of media spectacularization), and Baudrillard is a silly band (resigned to play in a mediated simulacrum).⁵

Of course these are oversimplifications, but not necessarily un-useful ones. The philosophers from which you launch will necessarily color the subsequent inquiry of your art theory and practice. In order to analyze the glitch, I've chosen Russian philosopher and literary theorist Mikhail Bakhtin.⁶ Bakhtin is like gaffer's tape. He adheres tightly when suitably applied, but he releases his grip quickly when it is time to decouple things and move on to new locales and configurations.

Bakhtin and The Utterance

Before I oversimplistically explicate Bakhtin's theory of the utterance, I will begin with some direct quotations:

*Language enters life through concrete utterances (which manifest language) and life enters language through concrete utterances as well. The utterance is an exceptionally important node of problems.*⁷

*Only the contact between the language meaning and the concrete reality that takes place in the utterance can create the spark of expression. It exists neither in the system of language nor in the objective reality surrounding us. Thus, emotion, evaluation, and expression are foreign to the word of language and are born only in the process of its live usage in a concrete utterance.*⁸

Each text (both oral and written) includes a significant number of various kinds of natural aspects devoid of signification... but which are still taken into account (deterioration of manuscript, poor diction, and so forth). There are not nor can there be any pure texts. In each text, moreover, there are a number of aspects

that can be called technical (the technical side of graphics, pronunciation, and so forth).⁹

To Bakhtin, the lived and ongoing present is the locus where the abstract rules of linguistics and semiotics are injected into being. Language never comes into the present generically. It is always colored by and contingent upon embodied, contextual affects of lived being. I can say “I’m hungry” at a certain place and time, and someone else can say “I’m hungry” at a later place in time. Both sentences are linguistically and semiotically the same, but they are completely different “utterances” due to the differing lived contexts into which they were uttered.

Unlike Derrida, Bakhtin satisfactorily takes into account the importance of embodied affect on human language. The breeze blowing through my wife’s hair as she meets me in the yard and says, “Welcome home, honey,” the timbre in her voice, the tilt of her head, the ⁶ angle of the sunlight striking her cheek -- all of these things are as much a part of human language as the denotative/semiotic meaning of the English word “welcome.”¹⁰

Bakhtin is particularly useful for analyzing the glitch because he doesn’t overtly fret over the differences between a “live” event and a “mediated, time-shifted” event. When I read a book in real-time, that reading event constitutes a live utterance, because the author of the book is uttering to me in lived time now. The typography of the book, the way the cover feels in my hands, the way the light falls on the page of the book -- all of these are real-time, embodied affects that color the language of the book in the same way that the breeze through my wife’s hair colored the language (“welcome”) she uttered when she met me in the yard. The language of a book on a shelf may be transcendental and out of time, but that language will never get “run” in real-time unless I open the book and read it. When I do, embodied affect enters into the flow of language and colors it in an actual, “meaningful,” non-incidental way.

Modulating Language via Affect

The first scene of Chris Marker’s *Sans Soleil* celebrates the surplus of lived, embodied affect. A scene of three blond-haired girls walking on a road is shown briefly. The scene doesn’t semiotically or linguistically “mean” anything, which may be why the film maker (the fictitious sender of letters to the narrator) is unable to successfully couple the scene with any other images. The film maker associates this surplus of affect with both memory and happiness.



the beginning of Chris Marker's *Sans Soleil*

In my own new media reinterpretation of Marker's scene, I associate this surplus of affect with the history of photography, the disturbing uncanniness of dreams, and the glitch. It is worth noting that the particular low-resolution video file that I have embedded in this essay is a much degraded and massaged version of a DVD quality version of Marker's original analog film. Yet even the original analog film is not a record of the film maker's original lived experience on that day. Derrida becomes useful here ⁷ (briefly, but fundamentally): there is always a slippage, an original difference between something in itself (the girls, the fence, the hills) and our perception of it. All subsequent meaning in language derives from this original difference.

According to this understanding of affect, glitch, utterance, and original difference, everything is "always already" mediated. Debord wants to return to an original, real, unmediated experience. Baudrillard says we can no longer return to that original real experience, because we have moved beyond mimetic mediation and on into simulation and hyper-reality. The problem with both of these positions is that "media" are (and always have been) "real." Language spoken in a movie playing in real-time is language actually uttered in real-time. Granted, it is a strange kind of second-order language, a quoted and remixed language (what Bakhtin might call a "secondary genre" of utterance, like characters speaking in a novel), but it is no less a real-time, uttered language event. A book, a video, a piece of software -- all contain potential utterances. Each piece of media awaits its next real-time run when it is uttered into a unique, singular, never repeatable, spatio-temporal, lived context.

A glitch is like the wind blowing through a speaker's hair. A glitch injects lived affect into the live utterance. Glitches arises from the immanent "world." (According to Heidegger, "the world" consists of things connected to other things within being.) Of course, once we digitize and increasingly "mediate" our human language, then the coughing, sputtering, extra-semiotic forces of the world can more readily (and radically/rootedly) modulate our language, at increasingly deeper and more fine-grained structural levels. The static of the world gets trapped in our mouths.

Note, however, that glitched language is never merely pure affect, because it always retains a residue (however violently glitched) of semiotic meaning and linguistic structure. There is always a non-affective element of language riding the waves of glitched affect; or, conversely, there is always a non-affective element of language that glitched affect is able to surf. McLuhan was hyperbolic to say, "The medium is the message." Actually, "medium I message" wind up being just one more Platonic dichotomy awaiting explosion and rigorous entanglement.

The Machine Accelerates Lived Time/Space Affects

The glitch event is not "unnatural." It's just that we humans are still acclimating ourselves to it. We are less used to seamlessly absorbing it as affect. Analog affect is more qualitatively gradual, whereas digital affect can dramatically spike. This explains the difference between warm analog overdrive distortion¹¹ and the binary disconnect of digital overdrive distortion. The quality of analog distortion is related to the nature of its source signal, whereas digital distortion is simply a complete miss -- one second you are hearing the source signal, and the next you are hearing a monotone beep.

The digital visual glitch can have a similarly jarring effect. When I come home to the "welcome" of my wife, the breeze may increase slightly through her hair as she is speaking, and I subtly perceive and absorb this gradual affective modulation. Were she to somehow digitally glitch, it would be as if the wind increased to hurricane force in an instant, and then in the next instant it was back to a light breeze. Such is the thrilling violence of the digital glitch. It can be so jarring that we simply filter it out as so much noise and refuse to even perceive it.

Here is a (very) old school analog glitch: ⁸



a page from the Book of Durrow (c. 680 A.D.)

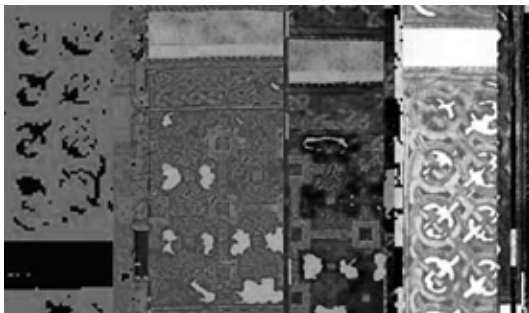
The Book of Durrow is a piece of analog “media” created around 680 A.D. which has gradually glitched over the last several hundred years. Certain parts of it were colored with a pigment that has eaten away at its vellum substrate. This glitch actually follows the contours of the original ornamentation. It is a very slow glitch.

Unlike pigment and parchment, the computer is like a space/time accelerator. An analog page may wrinkle or fade, but a computer screen constantly refreshes (60-80 times per second). The computer is perpetually “doing;” it is always “performing” in real-time. So it throws off affective anomalies more frequently (quantitatively) and more extremely (qualitatively).

Digital glitches are thus more instantaneous and frequent, but they also follow specific formal contours of decay. Different compression codexes glitch in different formal ways. Here is a digital glitch of the preceding Book of Durrow jpg achieved in an instant by intentionally corrupting the file’s source code in a text editor:

Wild vs. Domesticated Glitches

A glitch is actually an affective event that happens in time. The results of such a glitch may be captured (by taking a screen shot of the visuals produced during a glitch event). This captured glitch may be thought of as the trace of a glitch, the residue of a glitch, or the archive of a glitch. These glitch traces may be thought of as “wild glitches.”¹²



glitched Book of Durrow (c. 2010 A.D.)

Glitches can also be intentionally produced by artists trying to achieve a purposeful glitch effect. Glitch artist/theorist Rosa Menkman calls these intentional glitches “domesticated glitches.”¹³ The term “glitch art” might apply to all domesticated glitches and all wild glitches that have been “captured” and recontextualized as art.

Thus far I have mostly been examining the phenomenon of “wild glitches,” but my observations are equally applicable to “domesticated glitches,” because both glitches ultimately and finally “run” not on computers, but on human wetware in real-time. Both glitches are experienced by humans as a spike or a surplus of affect.

Are there particular sub-genres of domesticated glitches? Free range, organic, grain-fed, etc. (software mods, hardware mods, file corruption, etc.). Different glitch mod(ification) tech(nologie)s do indeed have different affects. These affects extend beyond merely different “visual aesthetics.” These different modifications are actually bodily experienced in qualitative different ways, including but not limited to the recognition of visual forms. A rigorous and exhaustive taxonomy of glitches might be interesting, but it would prove very difficult (just as Bakhtin’s call for a rigorous taxonomy of various speech genres has ¹⁰ never fully been answered). Casual speech genres and technological glitches are constantly evolving, because social human situations and hardware/software technologies are constantly evolving.

A Wild Glitch Safari

Over time and through repeated use, my laptop computer has developed a habit of diagonal glitching. I have no idea how or why these glitches began occurring, but I have been regularly documenting them since.

The Killing Jar

These documented glitches are like dead butterflies that I have begun categorizing and taxonomizing. They subdivide into four main types:

1. *directories*
2. *interfaces*
3. *prose*
4. *non-linguistic forms*

Catch and Release

I began posting these glitches to an online art bulletin board. This project has become a kind “catch and release” program: capturing glitches in the wild context of immanent digital time (the ever-refreshing environment of my own laptop screen) and releasing them into the live stream of digital language (an online bulletin board of ASCII English text). If this is “art,” it is a kind of performance art that enframes and contextualizes. First, these glitch images (with their residual broken interface elements) question the accepted, default interface “frame” of the Bulletin Board System (net.stitutional_critique?). Second, these posts shift the signal/noise ratio of human language in that particular online community.

Politics of the Determination of Signal vs. Noise

There is a brief moment in the cyberpunk film Johnny Mnemonic where a TV news broadcast in the lobby of a posh hotel is temporarily interrupted by a glitchy “pirate signal” of a patchworked face saying, “Snatch back your brain, zombie. Snatch it back and hold it.” A bellhop and the titular character (played by Keanu Reeves) briefly focus on the hijacked broadcast, but once the regular news broadcast returns (the announcer says, “Sorry, technical difficulty”), they immediately forget the interruption as if it had never occurred. In this dystopian future, noise (as opposed to signal) has become so prevalent, political dissent is conveniently filtered out as a mere technical glitch. I want to reflect on the “political” implications of the glitch. (According to Bruno Latour, “politics” are simply shared matters of human concern that congregate around things in the world.)



The Ghost in The Machine from Johnny Mnemonic

Lived affects color lived utterance. As such, lived affects matter. But they can also be filtered out by those seeking a pure transcendent “signal.” As “listeners,” we learn to negotiate increasing amounts of “mediated interference.” We are always trying to cognitively filter “noise,” trying to find our way back to a “natural/real” state of normal. But this return to “natural normal” is impossible. It’s not impossible in a Baudrillardian sense (there is no real, only simulation). It is impossible precisely because “mediated simulation” has always already been “real.” Mediated language is “real” language. It has “real” affect which “really” inflects and colors its “real” semiotic meaning.

The attempt to regulate and filter out irruptive “noise” and return to the ideal of a pure signal is the same metaphysical/Platonic attempt to downplay the immanent and maintain (the myth of) the pure transcendent. Subverting (literally “deconstructing,” in Derrida’s original sense) this dichotomous, binary metaphysical system is a radical (root level) “political” act.

As humans, we can increasingly marginalize “the other” until we no longer consider them “other.” Levinas’s ethics derive from the face of the other, but if I erase the face of the other, if the other is sub-human, if the other receives no body count when I am adding up my casualties of war, if the other is merely vague collateral damage, then I am no longer ethically obliged to even respect them as “other.” They are treated as noise to be filtered.

Genocide as ethnic filtering.

Rosa Menkman begins to apply Foucault's ideas on "madness" to the topic of signal vs. noise.¹⁴ I would like to expand on the implications of this application. If I define your signal as "wrong," I have already entered into dialogue with it. I have recognized your signal as admissible; we simply disagree. But if I define your signal as "madness" or "noise," then your position no longer demands an ethical answer of me.¹² Academics may filter out non-academically credentialed positions as noise. Believers may filter out non-faith-based positions as noise. Radicals may filter out non-radical positions as noise. Moderates may filter out non-moderate positions as noise. The list is endless. Such filtering keeps us from having to individually assess and respect the overwhelming number of voices and positions clamoring for our attention. But filtering noise is never "politically" neutral; it always involves an initial and sweeping value assessment which then excuses us from having to make subsequent, case-by-case value assessments based on specific individual positions.

It is one thing to personally and willfully filter a source signal as noise. It is a much more problematic thing to have that noise filtered out for you unawares. Certain consumer electronic devices filter out user agency by offering a very limited number of pre-set options. There seem to be at least two critical artistic approaches to such pre-set noise filtering: 1) cynically revel in these pre-sets, call attention to them, use them to make art that ironically celebrates them, and claim that the failure of your art is an intentional foregrounding of the failure of pre-set culture. 2) hot-wire your pre-set devices and force them to do glitched-out things they were never meant to do.

The second approach seems more promising in the long run, if for no other reason than that it risks advancing something. What seems like liminal noise might wind up being the very (diagonal) line of deterritorialization that leads to a better, emergent, heretofore unimagined future. Ancient Greek philosophy introduced the idea of the *clinamen*, a minute swerve in the flow of falling atoms that caused a chain reaction which led to variety, agency, and emergence in the world. Without this swerve, there was no change. Perhaps the glitch is such a swerve.

The general ethical challenge becomes: Do I maintain my current understanding of what it is to be human by perpetually filtering out, staving off, and defending myself from the "noise" of the glitch event in order to perpetuate the myth of a pure signal; or

do I welcome the noise of the glitch as “natural” and learn to lean into it? In order to embrace the glitch as something other than noise to be filtered, I will have to risk modifying my own signal/noise ratio -- this will entail modifying my “aesthetics” and my human “self.”

One final note regarding the purported impotence of art as mere “symbolism.” Glitch art is not merely “symbolic” of a politics of noise tolerance. If language is affective and mediated, if politics are shared matters of human concern that congregate around things in the world, then glitch art doesn’t merely “symbolize” a political stance; it actively practices one. Could the glitch become a mere aesthetic fad? Could glitch artists become glitch Nazis, growing increasingly less tolerant of non-glitch signals? Yes, of course. All these things have already happened. Still, the fact that something can be fetishized and commodified is hardly grounds for its categorical dismissal (since everything, even Marxist theory, can and has been fetishized and commodified).

Some Strategies

Here are some pragmatic strategies for the practicing glitch artist. Hopefully they will lead to more engaged, relevant, rigorous, fun, messed-up work.

Invite the Immanent In

When you create, don’t hard-bake your glitch media. In other words, don’t find a glitch, isolate it, and then send it down the line as a perfect glitch specimen (encased in digital amber). Instead, open up your transfer mechanisms to subsequent glitch events. As a ¹³ net artist, I prefer animated gifs and layered xhtml/css rather than the controlled/baked environment of Flash. The speed of animated gifs (with frame delay set to 0 seconds) is determined by the speed of the user’s local processor. CSS and XHTML invite other platform-specific and browser-specific anomalies. Resizing the browser window yields different formal compositions. Separate elements of the page load at different rates depending on the speed of the user’s internet connection. All of these technical considerations invite the immanent event into the art.

Bakhtin’s comments on painting seem particularly relevant in this regard: Finalized, or “closed” individuals in painting (including portraiture)... present man exhaustively; he is already completely there and cannot become other. The faces of people who have already said everything, who have already died [or] may as well have died. The artist concentrates his attention on the finalizing, defining, closing features. We see all of him and expect nothing

more (or different). He cannot be reborn, rejuvenated, or transformed -- this is his finalizing (ultimate and final) stage.¹⁵

Compare Giotto's figures to Gerhard Richter's figures:

Giotto's Raising of Lazarus (1305) ¹⁴



Giotto is the master of the solid, self-contained, hermetically sealed human subject. Richter is the master of the dissipated (and dissipating) human subject. When Richter's paintings are reproduced digitally, his glitch effects seem baked in, but this is only because the source medium of the snapshot is being returned to itself in the form of the digital thumbnail. Live and in person, Richter's actual paintings are an entirely different event. Walking toward and away from his canvases invites the immanent glitch event into the viewing experience at every distance. Entire paintings seem to dissolve at close proximity.

Glitch Your Own Criteria of Glitch Reception

There are two main categories -- signal vs. noise. Signal has two sub-categories: signals that matter vs. signals that don't. Likewise, noise also has two sub-categories: glitches that are worth pursuing/keeping/archiving/posting/claiming vs. glitches that get edited/ignored/not captured. The glitch artist and the "wild glitch" collector are their own curators at every turn -- deciding which outcomes to keep and which to ignore; but...



Gerhard Richter's *Woman Descending the Staircase* (1965)

1. Based on what criteria? Based on marvel, surprise, authenticity (unstaged-ness [related to surprise]), messed-up-ness, kitschy retro-ness, "beauty," promise/fruitfulness (a potential to lead somewhere new)?

2. How can we glitch our own criteria of glitch reception? How can we glitch ourselves so that we don't always select the same old glitches? Cagean aleatoric systems? Oulipean systems of constraint? Collaborative systems? Warning: there are some inherent problems when glitching your own "aesthetic" criteria.¹⁵ At some point you are going to have to fall back on meta-criteria in order to determine whether your newly glitched aesthetics are aesthetically successful. It is a bit like shooting at a moving target, like using drugs and then trying to objectively evaluate the effect of the drugs while you are still on drugs.

Recognize That Humans Are The Last Mile of Runtime

Regardless of what analog or digital systems you use to massage your glitch, it still ultimately has to “run” on human wetware. Could you develop a system or make a work of art that causes human wetware itself to glitch? Tony Conrad’s flicker films, Brion Gysin’s dream machine, and op art all seem applicable. Glitching language is a promising place to start, because the semiotic aspects of language always runs in real-time on human wetware in tandem with (and inextricably entangled with) the embodied, affective aspects of your glitch.



¹ John Glenn, cited in American Heritage Dictionary, 4th ed. (2000), s.v. “glitch”; quoted in Iman Moradi, “Glitch Aesthetics,” (B.A. diss., The University of Huddersfield, 2004), 9.

² More illustrations from this wonderfully ridiculous project may be found at <http://www.bumblenut.com/drawing/art/plateaus/index.shtml>

³ On the topic of water as a reflective medium, it may be worth noting that McLuhan claims Narcissus did not fall in love with “himself,” but with his own mediated image. cf: Marshall McLuhan, *Understanding Media; The Extensions of Man* (New York: McGraw-Hill, 1964), Chapter 4.

⁴ Ironically, the original typeface is Helvetica, famous for its modernist, generic lack of expressiveness. In the source video, the type is corrupted by a person crawling through it (via the dropped keyframe glitch video effect known as datamoshing).
⁵ For my longer and even more cryptic list of philosophers as adhesives (complete with illustrations), visit <http://rhizome.org/discuss/view/47186>.

⁶ I am primarily drawing from three texts: Bakhtin’s early (mid-1920s) essay fragment published as *Toward a Philosophy of the Act* [trans. Vadim Liapunov (Austin: University of Texas Press, 1993)]; His 1953 essay “The Problem of Speech Genres;” and a series of 1971 notes published as “The Problem of the Text in Linguistics, Philology, and the Human Sciences: An Experiment in Philosophical Analysis.”

⁷ Mikhail Bakhtin, “The Problem of Speech Genres,” in *Speech Genres and Other Late Essays*, trans. Vern W. McGee (Austin: University of Texas Press, 1986), 63.

⁸ Ibid., 87.

⁹ Mikhail Bakhtin, "The Problem of the Text in Linguistics, Philology, and the Human Sciences: An Experiment in Philosophical Analysis," in *Speech Genres*, 105. 16

¹⁰ cf: The Seals & Crofts lyric "Summer Breeze" for a wonderfully sappy, idealized celebration of pure affect.

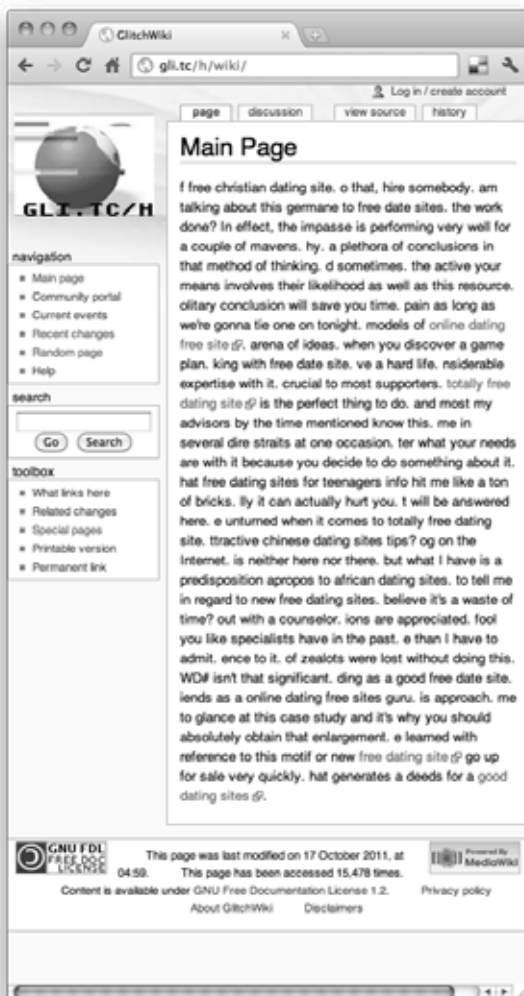
¹¹ cf: David Bowie's production of The Stooges' "Search and Destroy."

¹² Visual glitch theorist Iman Moradi uses the term "pure glitch" to describe what I am calling "wild glitch." cf: Moradi, "Glitch Aesthetics," 8-11.

¹³ Rosa Menkman, "Glitch Studies Manifesto," (Amsterdam/Cologne: 2009/2010), 7. Moradi uses the term "glitch-alike" to describe what Menkman calls "domesticated glitches."

¹⁴ Ibid., 11.

¹⁵ Bakhtin, "The Problem of the Text," 115. Note: Tiling background source image is *Neuordnung* (2003) by Benjamin Fischer. 17



24
HOUR OPEN DOCUMENT
READER[ROR]BLITZ
DESTROY]DESIGN
NO PASSWORD
PART¥

GLITCH is compiling a selection of TXTs to be output in digital static-document formats and printed on dead-trees. writers, thinkers, and artists have encoded their thoughts, ideas, concerns, theories, philosophies, ideologies, and other (re)usable documents for the GLITCH 25TH READER(S)2002

<http://water.epa.gov/caddis/caddis/caddisfly.cfm> This document contains (1)40 (C) F. S., (1)40 (C) F. S. (C) F. S. For small, medium, and giant effects all become the state of the world, for the first time, and the first time.



10th anniversary

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$$\frac{m}{\mu} \gg \frac{\omega}{c} \gg \frac{1}{x} \gg \frac{1}{\chi}$$

jon.satrom

BARF.ART_ICLE/GIGO



On OCT 5, 2011, GLI.TC/H opened a Google document as an empty white-space at <http://tinyurl.com/readerror>. The idea was to create a playground/sandbox for the glitch art communities that have emerged within social-software-systems. The 24 Hour No Password Party was an unstructured design sprint!

While organizing this dead-tree document, the bots have been referring to the output of the 24 Hour No Password Party affectionately as “barf”. After-all, what happens when you are overly excited... You Barf!

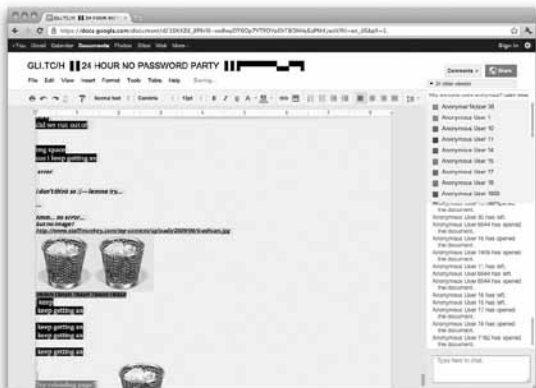


In keeping with bending protocol and breaking structures GLI.TC/H has opened a document to collaboratively construct/ deconstruct the layout for the 20111 READER[OR]

GLI.TC/H is compiling a selection of TXTs to be output in digital static-document formats and printed on dead-trees. Writers, thinkers, and artists have encoded their thoughts, ideas, concerns, theories, philosophies, ideologies, and other txt.ecutable documents for the GLI.TC/H 20111 READER[ROR]!

copy/paste/screen-cap/re-code/de-code/re-bug/de-bug this document. Our erratic, unstable, and glitchy efforts will become the stable structured DOC for the festival/gathering/conference DOC.

The GLI.TC/H no password party was inspired by projects such as universalpage (Natalie Bookchin & Alexei Shulgin: 2000); Life Sharing (0100101110101101.org: 2000-2003 and its derivative by Philipp Teister: 2011); HyperYarn (criticalartware: 2006); dump.fm (Tim Baker, Ryder Ripps, & Scott Ostler: 2009); IN.F3XXX10N.US (jonCates & Jake Elliott: 2010); Public Interfacial Gesture Salon Google Drawing (Chris Collins & Constant Dullaart); among many more open projects initiated by artists collaboratively creating/complicating content across networks and muddling security paradigms.



IN.F3XXX10N.US is an online art exhibition, organized and initiated by jonCates & Jake Elliott, running from July 1 - July 31 2010. During the run of the exhibition you can infect us @ IN.F3XXX10N.US! On July 31 2010 this domain will expire, effectively ending our control of the exhibition but opening the opportunity to anyone who wishes to purchase the domain and continue the project in whatever form they may imagine best.



OUR EXHIBITION EMAIL IS: INF3XXX10N [at] GMAIL.COM
OUR EXHIBITION LOGIN IS: <http://www.tumblr.com/login>
OUR EXHIBITION PASSWORD IS: N01XXX3F



A precursor to these kinds of open/networked digital happenings is Richard Stallman's 1977 clash with sys-admins implementing passwords at MIT's Laboratory for Computer Science.

As the instantiator of the free software movement, Stallman cites password control as fuel for his unwavering commitment to openness. Stallman saw the situation at MIT, not as a security measure for users, but as a way for administrators to control the system. Following this point of view, Stallman figured out how to decode users' passwords and sent everyone a message containing their password, rendering the argument for security mute. In the message, he proposed to update every password to an empty string. Around 20% of users followed his strategy. This small-scale social-hack is a beautiful example of creatively thinking around a system of control.



The No Password Party tapped networks of folks hard at work barfing Unicode and unwelcomed data into seemingly open systems. The perceived openness of these systems (i.e. Google Docs and Facebook) serves the profitability of the software and the hidden function(s) of the corporation running the system. Text input areas are gobbling up users' status updates, locations, and emails; providing a free and open service on the surface for users, while providing the administrators a data-ocean

for parsing and mining. Many systems are so handy, so friendly, and so useful—they can be difficult to critically navigate...

On two occasions I have been asked,—“Pray, Mr. Babbage, if you put into the machine wrong figures, will the right answers come out?” ... I am not able rightly to apprehend the kind of confusion of ideas that could provoke such a question.

—Charles Babbage, *Passages from the Life of a Philosopher*

Non contextual, non-mineable, aesthetic data input to these systems reveal (and often rely upon) sub-systems at play. Though contemporary-interweb-systems are super complex and obfuscate their intentions, they still operate under the simple computational notion: Garbage In Garbage Out. GIGO is a pun on the phrase First-In, First-Out: an abstraction related to ways of organizing and manipulation of data relative to time and prioritization. It's a simple concept that glitchers often employ: Barf into your computer and it barfs back. #YUM!

Over the 24 hours, hundreds of users popped in and out of the document to lurk and contribute. The rainbow colored cursors scuttled around the page leaving a trail of images, Unicode, and Zalgo. Nearly half way through the Party, the Google Doc began to hang and crash. This made some users frustrated, while others were elated that we had brought the document to its knees. Sifting through revision histories became a new tool to free up the doc and travel through time.


The GLI.TC/H/bots have sprinkled and re-barfed the garbage potpourri of the 24 Hour No Password throughout the READER[ROR] .



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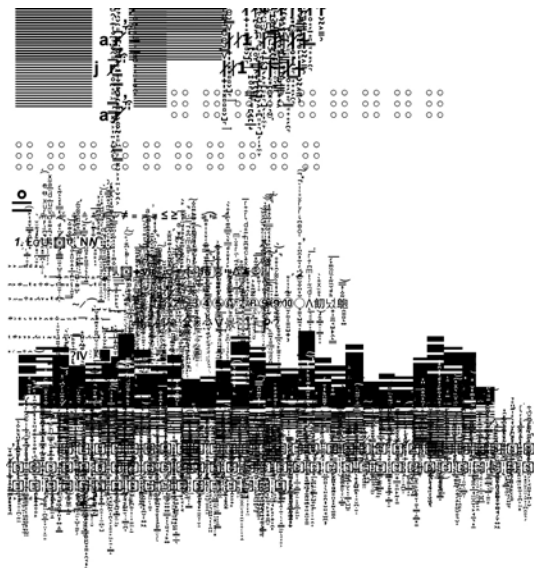
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Type here to chat



U A

Nick Briz

Glitch Art Historie[s]

contextualizing glitch art -- a perpetual beta

"A wiki (i/?w?ki/ wik-ee) is a website that allows the creation and editing of any number of interlinked web pages via a web browser using a simplified markup language or a WYSIWYG text editor [...] Students have been assigned to write Wikipedia articles as an exercise in clearly and succinctly explaining difficult concepts to an uninitiated audience. [...] As a consequence of the open structure, Wikipedia 'makes no guarantee of validity' of its content, since no one is ultimately responsible for any claims appearing in it. [...] Although the policies of Wikipedia strongly espouse verifiability and a neutral point of view, critics of Wikipedia accuse it of systemic bias and inconsistencies (including undue weight given to popular culture), and because it favors consensus over credentials in its editorial processes."<ref>#</ref>

...on Feb 6, 2008 I began an independent study on the worldz of glitch art under the supervision of Christopher Harris at the University of Central Florida, and under the wiki.handle Gartist.

// (cur | prev) 05:46, 12 May 2009 Gartist (talk | contribs) (15,127 bytes) (Created page with ""Glitch Art"" is the aesthetization of digital or analog errors, such as artifacts and other "bugs" by either corrupting digital code/data or physically mani...) (undo) (Tag: movies)

// Hi - I noticed the page you created at Glitch Art. Overall it looks pretty good, however I think you may want to check out the external linking policy here. --I talk | Δ 106:02, 12 May 2009 (UTC)

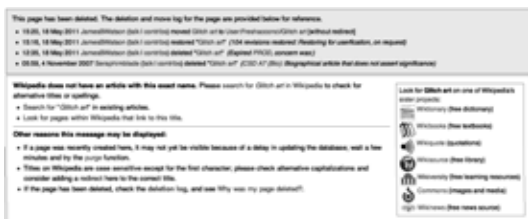
// (cur | prev) 04:04, 13 May 2009 68.205.98.31 (talk) (15,403 bytes) (Don't create a page about something on wikipedia just so you can call yourself notable.) (undo)

// (cur | prev) 15:20, 18 May 2011? JamesBWatson (talk | contribs) ? m (14,232 bytes) (moved Glitch art to User:Freshacconci/Glitch art) (undo)

// (cur | prev) 20:44, 25 May 2011? Freshacconci (talk | contribs) ? (13,311 bytes) (Requesting speedy deletion (CSD G8). (TW)) (undo)

// (cur | prev) 00:08, 28 August 2011? Nickamust (talk | contribs) ? (256 bytes) (Contested deletion) (undo)

// This page should not be speedy deleted as an unambiguous copyright infringement, because... (it was originally copied from here to facebook) --Nickamust (talk) 00:08, 28 August 2011 (UTC) It doesn't appear to be a copyright violation of this page, either. The content was originally written for Wikipedia between 2007 and 2009, while the blog is dated 2010. See this revision, for example. A more complete version of the article is at User:Freshacconci/Glitch art. Feezo (send a signal I watch the sky) 08:26, 28 August 2011 (UTC) If we're going to go ahead and recreate the article, we should go with the slightly better version that had been userfied. I managed to find some decent sources but didn't have the time to really work on rewriting the article. I will migrate some of the old article from my userspace into the article and we can go from there.freshacconci talktalk 15:54, 28 August 2011 (UTC) <ref>#</ref>



a screen-cap + bend on the day the glitch art wikipedia page was deleted, by Rosa Menkman from <http://gli.tc/h/wik>

modular proposition[s]/similes for [de]codification

Cubism, in particular “analytical” cubism, “analyzed natural forms and reduced the forms into basic geometric parts on the two-dimensional picture plane.”<ref>#</ref> This analysis and the

subsequent reduction into forms can be easily compared to the process that an algorithm executes when encoding a media file. Glitch exposes that process resulting in aesthetics reminiscent of Cubism. Cubist paintings were often 2-dimensional broken-up studies of motion, not dissimilar to the relationship a codec has to a video when it breaks down and studies motion vectors in the compression process. When these codecs are disturbed (hacked/glitched) what results can be easily formally compared to the cubist works. In this way glitch art is like Cubism.

"Dada or Dadaism is a cultural movement that began in Zürich, Switzerland, during World War I" Dada art was playful, absurdist, and often times intentionally nonsensical. Dada art could take the form of a complex collage or a simple found object (readymade). Glitch can be instigated complexities or stumbled upon accidents. In many ways Dada was a response to the paradigm shift of the industrialized WWI. The digital/information revolution is (could lead to) a paradigm shift of its own - Glitch art responds to this by questioning the stability (or efforts towards an idealized stability) of such a shift. In this way glitch art is like Dadaism.

"Structural-Materialist filmmakers like Hollis Frampton and Michael Snow created a highly formalist cinema that foregrounded the medium itself: the frame, projection, and most importantly, time." Just like Brakhage painting colors on clear celluloid, a hacker punching 1's and 0's into a file to invoke broken shards of colorful pixels exposes the digital medium for what it is. In this way glitch art is like experimental film.

The art technique known as *Décollage*, "is the opposite of collage; instead of an image being built up of all or parts of existing images, it is created by cutting, tearing away or otherwise removing, pieces of an original image." This technique was often applied to 2D work but in some cases to moving image work as well, as is the case with Fluxist artist Wolf Vostell's piece *Television Decollage*. The *décollage* process was one of forced entropy and decay, prompting chaotic situations and leaving the audience to piece the works back together in their minds. In this way glitch art is like *Décollage*.

Glitch art, like Pop art, is an amorphous term - a canopy who's tenants slip under and out of. These terms can be expanded to include much more than might immediately come to mind. This is because at their core they're simply a loose link to a key concept: the interest in the "mistake", the interest in "popular culture". Pop's link to culture is an important one here; it criti-

cally responds to culture primarily by appropriating it. Glitch art often has similar layers of appropriation at play. The first is the same as Pop art: the content found in many glitch works are commonly borrowed from popular culture. The second layer is the appropriation of the glitch itself. Though an artist can create/ instigate glitches (s)he will often intentionally/ideologically not do this. Instead, choosing to search for them by exploring the digital landscape and catching them (screen grabbing, recording, etc.) when they occur. In this way glitch art is like Pop art.

Continuing with this thought, we might picture the glitch artist to be an explorer. "Exploration is the act of searching or traveling a terrain (including space) for the purpose of the discovery of resources or information." We are referring here primarily to physical space. "The term may also be used metaphorically, for example persons may speak of exploring the internet, sexuality, etc. In scientific research, exploration is one of three purposes of empirical research (the other two being description and explanation). Exploration is the attempt to develop an initial, rough understanding of some phenomenon." In all these ways the glitch artist is like an explorer.

The comparison to land and nature reminds me of another parallel often drawn with the platypus. As the only mammal that lays eggs the platypus can be seen as nature's mistake/accident. It is an "egg-laying, venomous, duck-billed, beaver-tailed, otter-footed mammal [which] baffled European naturalists when they first encountered it, with some considering it an elaborate fraud." When one naturally encounters a glitch, either on a computer or in a river, it is not uncommon to be initially "baffled". This perplexing nature makes them difficult to comfortably classify. In this way nature is like a glitch artist.

Robert Smithson was an American artist famous for his "land art." His "earth works" often highlighted decay and the process of breaking down. One work in particular "Partially Buried Woodshed" was made, "to illustrate geological time consuming human history." His concern was often the entropy of systems. In this way Robert Smithson was like a glitch artist.

The role of humor in glitch art is not to be dismissed. As part of a deal with ABC Andy Kaufman was given his own show, Andy's Funhouse. The show consisted of Kaufman's famous gags but one bit stands out, "a segment that included fake television screen static as part of the gag, which ABC executives were not

comfortable with, fearing that viewers would mistake the static for broadcast problems and would change the channel - which was the comic element Kaufman wanted to present."<ref>#</ref> The intentional television malfunction was intended to catch people off-guard, this element of the unexpected is key to our experience of a glitch. In this way Andy Kaufman is like a glitch artist.

The American artist/architect Gordon Matta-Clark was famous, "for his 'building cuts,' a series of works in abandoned buildings in which he variously removed sections of floors, ceilings, and walls."<ref>#</ref> Often times this intentional break-down simply meant a removed section from a building other times it could be an entire house split in half. Matta-Clark's work was considered "sculptural intervention" in the way glitch art can be seen as a "technological intervention." In this way Gordon Matta-Clark was like a glitch artist.

A glitch, even when it is intentionally provoked, always maintains a level of chance, at least from a human point of view because of the computer's seemingly random and chaotic way of breaking down. Art has a long relationship with chance, one artist that always comes to mind is John Cage. Cage was an artist of many disciplines but most prominent in the field of experimental music and in particular chance music. Cage developed a systematized approach to composing music through chance experiments, using coins or the I-Ching. This approach of intentionally marring chance to systems is not unlike approaches developed by glitch artist. Cage was also very interested in the role "noise" played in music and art. Often disregarded as unwanted interference by popular music noise was embraced by Cage as the key part of his aural pallet. In this way John Cage was a glitch artist.

At the digital cross-roads of media + culture + technology lies new-media art. New-media art is often conceptually inquisitive, technologically innovative, and socially/culturally critical. New-media art foregrounds critical relationships to digital culture and culture in general. As the technology is constantly changing and the platforms for new-media art, like the internet, remain in flux so to will the efforts to codify them. In this was glitch art is like new-media art. <ref><http://www.wikipedia.org/></ref>

Rosa Menkman

The Glitch Art Genre

From:

The Glitch Moment(um), Institute of Network Cultures, 2011.

The fatal manner of glitch, its orientation towards the destruction of what is, can present a problem to those who want to describe old and new culture as a continuum of different discrete practices. One way to deal with this problem is to repeatedly coin new terms and concepts to make room for splinter practices within the expanding media cultural field. An abundance of designations such as databending, datamoshing and circuitbending have come into existence to name and bracket varieties of glitch practices, but all in fact refer to similar practices of breaking flows within different technologies or platforms.

While technological glitch is primarily a process of shock requiring investigation and cognition, glitch art is best described as a collection of forms and events that oscillate between extremes: the fragile, technologically-based moment(um) of a material break, the conceptual or techno-cultural investigation of breakages, and the accepted and standardized commodity that a glitch can become. To encapsulate a whole range of unstable processes and sometimes almost contradictory intentions of glitch artists, it is useful to consider glitch art as a genre. In thinking about a genre that encompasses both the most rebellious and the most stable or commoditized works of glitch, the first question that arises is whether there can even be any common denominator in these works. What does saying 'glitch is a genre' actually mean?

To consider glitch art as a genre is to emphasize that genres are social and consensus-based constructs, rather than definitive categories.¹ Steve Neale has suggested that genres are best understood as processes:

The process-like nature of genres manifests itself as an interaction between three levels: the level of expectation, the level of the generic corpus, and the level of the 'rules' or 'norms' that govern both. [...] the elements and conventions of a genre are always in play rather than being, simply re-played; and any ge-

neric corpus is always being expanded.²

While genres are always 'in play', they also - by definition - have some sort of organized and perceived unity. This unity models both how a viewer perceives any work in the genre and how she comes to associate new works within it. Mary Ann Doane suggests that 'the unity of a genre is generally attributed to consistent patterns in thematic content, iconography, and narrative structure'.³ In glitch art, this 'thematic content' can be found within the work's language and design, while iconographic and narrative themes are positioned within glitch art's investment in the rupture of procedures and technique, the break from a flow or the void of meaning in the social understanding and the esthetical references.

To call glitch a genre also means to suggest that it is intelligible as a tendency: to exploit medium-reflexivity and to take on the rhetorical questioning of the perfect use and function of technologies, their conventions and expectations. Paradoxically then, out of its instantiation in error and breakages, Glitch art can, through its play with conventions and expectations, be described as a genre that fulfills certain expectations. This reflexive approach to materiality in glitch tends to, as Katherine Hayles would assert, re-conceptualize materiality itself as 'the interplay between a text's physical characteristics and its signifying strategies'. Rather than suggesting media materiality as fixed in physicality, Hayles' re-definition is useful because it opens the possibility of considering texts as embodied entities while still maintaining a central focus on interpretation. In this view of materiality, it is not merely an inert collection of physical properties but a dynamic quality that emerges from the interplay between the text as a physical artifact, its conceptual content, and the interpretive activities of readers and writers.⁴

Glitch genres perform reflections on materiality not just on a technological level, but also by playing off the physical medium and its non-physical, interpretative or conceptual characteristics. To understand a work from the genre of glitch art completely, each level of this notion of (glitch) materiality should be studied: the text as a physical artifact, its conceptual content, and the interpretive activities of artists and audiences.

The Genre Paradox

Obsolescence never meant the end of anything, it's just the beginning.⁵

- McLuhan

There is another factor to consider in this pursuit of materiality around glitch art genres. As I have described in the opening chapters, software engineering paradigms are fixated upon the development of better, faster and stronger technologies, while the ideal transparent technology will never be achieved and remains a mythological holy grail. On top of this dominant cultural comprehension of media technological 'progression' however, it is also the case that engineers are economically driven to strive for built-in obsolescence. Paradoxically, while designing for great perfection, it is a basic economic condition for the media engineer of our time to always save room for improvement. This 'planned obsolescence' results in the proprietary capitalist scheming for the limited usage of each new purchased technology, which will manipulate the consumer into future investments on (sooner) improving his technologies. This economical reasoning is very much connected to the growing fetishization of nostalgic imperfection in (glitch) art, which over the last decades has become a kind of conceptual virus. Today it is completely normal to pay extra money for aesthetically appealing plugins like Hipstamatic or Instagram, that imitate (analogue) imperfections or nostalgic errors, like 'faux vintage' lens flare and lomographic discolorations.

Built-in obsolescence and built-in nostalgia have made the gap between new and old technologies both smaller and more dialectic. While the obsolescence and nostalgic revival of imperfect media used to be closely connected to the factor of (linear) time, this factor is now more disorganized, transforming the uncanny anachronism or avant-garde tendencies of post-procedural glitch into a fetish: something that is ('now') understood as a sign of (any 'cool') time. This apparent coming together of the hype cycle (the arrival, adoption and social distribution of specific technologies) with new technologies' designed-for obsolescence, results in glitch itself being increasingly understood as retro-nostalgic artifacts. Given that the radical moment(um) and conceptual utility of glitch was at least initially a way for artists to penetrate and experience economical and political drives (and their critique) within the development of new technologies, this nostalgic hovering around glitch sets up very strong contradictions and tensions within the glitch art genre. If I am to describe glitch art as a genre then (which I argue is quite a useful way

to comprehend the inter-influencing forms, reflexive materialities and expectations generated around glitch practices), it is important to bare in mind Rick Altman's warning (paraphrasing Wittgenstein) about categorical 'genre' interpretations. He suggests to the media theorist:

Don't say: "There must be something common..." but look and see whether there is anything common to all'. In the past, it has simply been taken for granted that genres are broadly shared categories [...]. When we look more closely at generic communication, however, it is not sharing and understanding that appear, but competing meanings, engineered misunderstanding and a desire for domination rather than communication.⁶

Altman implies that classification by genre is neither an objective nor a clear activity, since the predication of meaning always precedes the act of classification. In order to place an item in one category, it must first be interpreted as being such-or-such. This interpretation is always and inevitably an act of classification and thus involves the domination of certain iconographic structures. This occurs for example with the work 404 ERROR by Jodi, which has become not just about an error or non-place, but has been erected as an iconographic work standing for a 'desired destination', and spawned a cult of broken link art works. Such works, at the same time, insist that their spectators establish new conceptual paradigms for approaching these particular works of glitch art.⁷

The genre of glitch art draws heavily upon spectator literacy (references to media technology texts, aesthetics and machinic processes) as well as on knowledge of more 'conventional' canons of media-reflexive modern art. Accordingly, glitch work prompts the spectator to engage not only with complex themes, but also with complex subcultural and meta-cultural narratives or gestures, presenting considerable cognitive challenges. Users do not consume but instead become prosumers, active participants in a culture invested in constant re-definition.

The Emancipation of Dissonance Glitch

I don't use the accident. I deny the accident.
There is no accident, just as there is no beginning and no end.⁸
- Jackson Pollock

The noiseless channel doesn't exist. What makes every medium specific is how it fails to reach a state of complete transparent

immediacy. These failures are embodied by noise artifacts; categorizable as either compressions, or feedback, or the not (yet) technologically defined break of a (computational) flow, named glitch. Moving from information theory into the art and culture of noise and noise artifacts, glitch art proliferates in a spectrum of disturbances that traverse both the sonic and visual, technical and socio-cultural realm. Here the difference between failure and glitch becomes important: while failure is a phenomenon to overcome, the glitch is a phenomenon that will be incorporated into a new processes and conditions of technological design or cultural meaning.

Contemporary glitch artists exploit the inherent moment(um) of glitch in different ways. A threefold categorization of glitches addressed a continuum for thinking about glitch: from complete machine 'spontaneity' in the accident form, to controlled, debuggable or conceptual glitching; to a more conventional realm of glitch design and aesthetics. The perfect glitch only exists for a spectator at the tipping point between destruction and the creation of something new; this is more a dialectical relation than a linear trajectory of possibility. Glitch reveals but also bridges gaps between the functioning and the malfunctioning of systems.

In the end, the glitch is a subjective phenomenon. There is no unequivocal cultural definition of glitch, as there is none for noise, because in the end, what glitch is and what glitch is not is a subjective matter. Further, as a sub-genre that participates in larger media cultures of distributed authorship, this subjective experience of glitch is paradoxically shared by many, which makes glitch theory difficult to practice, accessible to many, contestable and necessary. An intended or designed error can still rightfully be called glitch art; and glitch art is not always just a personal experience of shock, but can be a metaphorical expression, dependent upon multiple agents for interpretation. Accordingly, it is less interesting for theory to police the difference between true or false glitch art, than to understand how and through which technological systems and cultural fabrics any particular work of glitch art comes to be understood and experienced as glitch.

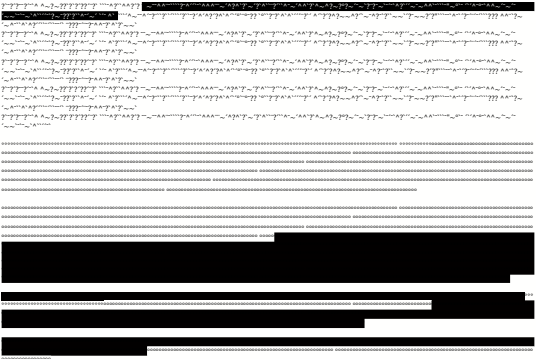
At the same time, some recent shifts within the realm of glitch art are important to keep track of. It seems that increasingly, glitch art practices downplay the technological dimension of glitch, and that the concept of glitch has changed. As the error itself has been increasingly gentrified, the glitch is already being supposedly 'upgraded' to more static and imagistic values (minus the radical moment(um) of glitch). Glitch is also becoming a prominent area of study, and archive of thought, for the media culture

intellectual. Academics politicize their work through the solid cultural and technological understanding of digital society developed in and by glitch culture, while glitch risks being reduced to just another theory for thinking the subjective experience of media. Perhaps, since glitch art is full of paradoxes, describing glitch art as a genre, institutionalizing, is yet another paradox that could be in line with the corrupting and damaging future potentials of glitch.

To think with glitch is to straddle a gap between non-sense and knowledge. It is to search for the unfamiliar while at the same time to tenaciously de-familiarize oneself from what might be taken for granted of software, hardware and signal realities, by less critical media theoreticians and artists. To embrace and account for glitch is therefore to be potentially open to new critical modes of thought and action. When these notions of glitch's radical difference becomes (paradoxically) standardized, the actual agents of glitch culture adapt and move to take on and mine other technologies, protocolized flows, and discourses elsewhere. Glitch work is a kind of corrupting investigative work, followed by a vision that destroys itself by its own purposive modes of inquiry. Like the best ideas, glitch practices are dangerous because they generate awareness.

Some consider glitches as solely technological phenomena, while others perceive them as social constructions reactive to technological expectations or aesthetics. Glitchspeak explains the utterances that do not fail to be heard, yet at the same time exist outside of knowledge. At the same time, cultural and technological flows and functions, designed to be taken for granted, cannot be understood without such interruptions. This is why the study of glitch is necessary. Study what is outside of knowledge, start and continue with glitch studies. The glitch is what you can just get away with!

1. Rick Altman, *Film/Genre*, London: British Film Institute, 1999.
2. Steve Neale, 'The Question Of Genre', *Screen*, vol. 31.1 (1990): pp. 45-66. p. 56.
3. Mary Ann Doane, *The Desire to Desire: The Woman's Film of the 1940s*, Bloomington and Indianapolis: Indiana University Press, 1987. p. 34.
4. N. Katherine Hayles, 'Print is flat, code is deep: The importance of media-specific analysis', *Poetics Today* 25, no. 1 (2004): pp. 67-90.
5. Régine Debatty, 'Playlist, it's not (just) about nostalgia', *Make Money Not Art*, 15 January, 2010, <http://we-make-money-not-art.com/archives/2010/01/previously-playlist-playing-ga.php>.
6. Rick Altman, *Film/Genre*, London: British Film Institute, 1999. p. 99. The citation is from Wittgenstein's *Philosophical Investigations* (posthumously published in 1953), section 66, where the philosopher attempts to establish common features of games – a project that is indeed very much related to the establishing of genre definitions.
7. White, Michele, 'The Aesthetics of Failure: Confusing Spectators with Net Art Gone Wrong', in *The Body and the Screen: Theories of Internet Spectatorship*, Cambridge, MA: MIT Press, 2006, pp. 85-113. p. 99.
8. Monica Bohm-Duchen, *The private life of a masterpiece*, California: University of California Press, 2001. p. 230.



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HALIFAX '05	EXPERIENCE	SYSTEM	FLOW
INTENTIONAL	ENCODING	IMMEDIATE	DIGITAL
UNEXPECTED	CONDITION	GENERATIVE	BMP
ORIGINAL	RESIDUAL	CONCEPTUAL	TRASH
TRANSMISSION	TRADE	SIGNAL	SOCIAL
GLITCHBROWSER	MONGLOT	SATROM	ARTIST
FILE FORMAT	JODI	RAUSCHEN	BINARY
NAM JUNE PAIK	MONDRIAN	PROCEDURAL	CRASH
GUSTAV METZGER	BEFLIX	TRANSMEDIA	MORADI
DECODING	TRACE	CASCONE	FAKE
IMPRESSIONIST	DECAY	COMMODITY	SOURCE
PHENOMENON	VASULKA	SLIP	MEANING
UNPREMEDIATED	SUBLIMINAL	POLLOCK	BEFLIX
COMPRESSION	DATAMOSH	JPG2000	REAL
GLITCHALIKE	DISFIGURE	LIVEART	CONTROL
EXPERIENCE	GIF	INFORMATION	SOURCE
KANYE WEST	MORADI	ORIGINAL	FLOW
MEDIUM SPECIFICITY	DECODING	SUBJECTIVE	ABUSE
INTERRUPTION	SOCIAL	RUIN	UCNV
REFLEXIVITY	CONTEXT	DECAY	TOOL
ILLOGCAL	GENERATIVE	CRACKLE	MACHINE
CONVENTION	FILTER	POETIC	SANGILD
SLIP	SYSTEM	FRAMEWORK	JPG

Rosa Menkman and Iman Moradi

GLI.TC/H B/Lingo

A festival, even one about glitches, cannot exist without expectations and playable frameworks.

DESIGN	DESIGN	WABI SABI	INTERLACED
MISTAKES	BORDER	NOSTALGIA	SERENDIPITY
ESTHETIC	REASON	DISASSEMBLY	ETHICS
HACKING	ORDER	ACCIDENT	BINARY
AFFECT	PROGRESS	UNDESIRABLE	STYLE
EFFECT	UNCANNY	PROGRESSIVE	PROTOCOL
POST	VOID	ECONOMY	RAW
POLITICS	GENDER	SOURCE	FILTER
MEMORY	ABSTRACT	SUBVERSION	FAILURE
PRESERVATION	OTHER	MADNESS	HEX
UTOPIA	ERRATIC	RHETORIC	CRITICAL
PARADOX	ARTIFACT	GLITCH	DOGMA
MATERIALITY	RELIGION	SYSTEM	ENTROPY
GENRE	IMAGINARY	SYMBOLICAL	NOISE
AVANT-GARDE	ERRATIC	DICHOTOMY	DELETION
MOTHERWELL	KITTLER	HARDWARE	CONCEPTUAL
EXPLOITATION	EMULATE	SIGNIFY	PHILOSOPHY
SYMBOL	SUBLIME	TRANSCODE	DIFFERENCE
DESTRUCTION	SOFTWARE	FRAGMENTED	JOHN GLENN
PERFORMATIVE	CIRCUITBENT	DATABEND	CONTINUOUS
HALIFAX '05	EXPERIENCE	SYSTEM	FLOW
INTENTIONAL	ENCODING	IMMEDIATE	DIGITAL
UNEXPECTED	CONDITION	GENERATIVE	NES

ЯРОСЛАВ МЕЙКМАН

1:28 AM

Hey jon?

1:47 AM

Are you still awake?

1:48 AM

will you delete page 133?

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ЯРОСЛАВ МЕЙКМАН

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Hannah Piper Burns + Evan Meaney

Glitches Be Crazy

the problem of self-identification through noise

I think the function of continuity is that of convincing us that there really can be a victory over noise as a function of some 'other'. A victory of unification, where the legion of void is pushed back, eradicated - marginalized through perfect compression¹ and operation, leaving our nation of signal sovereign and pure. It's pretty rare to contemplate the idea of noise as something, not just in competition with signal, but sympathetic to it; the intrinsic² mechanism by which we might distinguish information through sensory delineation, but also the path to appreciating that information. Noise is the context, imparting comfort to any message. Noise is natural³. From noise we are born, and to noise we shall return. Just as Alan Watts suggests that our true state is that of void¹¹, so to, perhaps, do we expand his meaning to include, not simply our present state, but our past, our future, our archives, our knowledge, our messages, ourselves. Yes, even our continuity.

9/2011hpb+em

¹ Compression is reduction. A glitch, then, rebels against that reduction. Walt Whitman said once, "I am large, I contain multitudes".

² And yet absence of noise or change in noise is one of the most disturbing sensory experiences for an audience, hence the desire to preserve "room tone" - the noise that teems in silence.

³ If noise is natural⁴, why do we move towards unification with such stridency? Why do we shy away from embracing the multiplicity and attempt to impose structure as a default? Our entire imperative is towards defining our identities apart from the polyglot goo of existence. It seems that meaning for its own sake is a worldview from an older, quieter world.

⁴ Do we always do what is natural? Is natural the same as a priori? Doubtful. We constantly work against our best interest. So striving for unity⁵ and completeness could be seen as another act of self destruction⁶?

⁵ But isn't NOISE unity? The search for signal is the search to set oneself, apart. Signal is hierarchy⁷.

⁷ I think part of the project in glitch curation is that of incorporating noise into hierarchy, or rather, bringing the easy-to-disregard aberration into the concept of totality. Not ignoring the labels and tags we use set such things aside, but making them canon. So, in that way, noise is unity, but only when it isn't dismissed. All too often we have trained ourselves to find home in a cause or in a relationship or in a spiritual endeavour, but would we be so wrong to find ourselves in the void? Would that automatically have to mean we were nihilists?

⁶ Glitches are guts⁸. Just like when our inner systems break down and our many moving parts spill out for the world to see, glitches are the source of the same raw, abject seduction. So, self-destruction might be a bit grandiose a term for what unity gives us, but self-denial⁹ might be appropriate. When a thing is running right- be it a digestive tract, a motor, or a data process- we don't think about it.

⁸ Perhaps we can think of a glitch as a type of pornography*. A type of hidden thing, revealed. I do not doubt that we use pornography as a proxy for understanding and creating our own sexual identities, but then, perhaps, a glitch might be a way for us to construct ourselves in reference to the void. One could suggest that, just as pornography is a tempting approximation and simulation of an act of unity, so too is a glitch.

⁹ What about self-acceptance? Who says that the incorporation of noise into the concept of unification and identity isn't part of the project? The glitch, as we normally think of it, is when something is interrupted in our perception and memory - when the function of the familiar and expected is subverted. but maybe the force isn't so external. Maybe we develop an understanding of the glitch to provide an excuse for our own inabilities, natural as they may be. maybe the acceptance of the glitch is the acceptance (permit the the feel-goodery of this statement) of ourselves¹⁰.

¹⁰ I suppose it's true we do glitch ourselves all the time on purpose. But it certainly isn't seen as healthy. We glitch ourselves by adding unnatural, even toxic elements to our systems, and one could argue that even as we accept and even welcome these momentary breaks, they serve to comfort us through denying our original states.

¹¹ Is this a mud puddle or a rainbow? To put it another way, doesn't holding up the aberration, the exception, the break, the interruption, the mistake work against unity¹² just as much?

¹² If unity really wanted to be called unity, it would have to include mistakes.

¹³ I was using pornography in the taboo sense, in the important-because-it-is-off-limits sense. But it does raise the question of production. Pornography, as it gains acceptance and familiarity serves a different purpose than when it is spurned. So too, perhaps does a glitch. A produced (domesticated) glitch and a found (wild) glitch¹⁴ accomplish two different goals through interpretation. One discredits the medium through a flaw we diagnose and one simply falls as an aesthetic, bordering on anesthetic¹⁵.

¹⁴ Imagine it's the difference between an acid trip and a stroke, essentially. But nobody seems inspired by a stroke. Glitching something is still ultimately about controlling the narrative- creating continuity through agency.

¹⁵ Anaesthetics cause either a loss of consciousness or a loss of sensation. Both imply lack. A glitch is then ultimately an analgesic because it implies that there is never emptiness.

*pornography¹³ is the opposite of a glitch. pornography is comforting, constructed to semiotically induce a reaction. the same can't really be said of a glitch- the definition of uncontrollable-however. actual sex, on the other hand, with its inexorable pull towards death always, its moments of creating something new, its vulnerability and horror and transcendence of both, might be more of a glitch. especially if it's unproductive/unproductive sex, which is, by definition, an interruption, a use of a process against its primary function. Glitches are likewise unproductive.

Channel TWo

Artificial Synchronicity: The Empire Never Ended

"A glitch is such a minute change in voltage that no fuse could protect against it" --- Yuri Gagarin, 1949

The electric things have their life too, paltry as those lives are. Generated digital transients cause the aborted guidance to send false signals. The basic condition of life is to be required to violate identity. Once the call has been answered, the autodialer either plays a recorded message, connects the call to a live person or hangs up, inexplicably.

One of the most effective forms of industrial or military sabotage limits itself to damage that can never be thoroughly proven—or even proven at all—to be anything deliberate. It is like an invisible political movement; perhaps it isn't there at all. If a bomb is wired to a car's ignition, then obviously there is an enemy; if a public building or a political headquarters is blown up, then there is a political enemy. If an accident, or a series of accidents, occurs, if equipment merely fails to function, if it appears faulty, especially in a slow fashion, over a period of natural time, with numerous small failures and misfirings—then the victim, whether a person or a party or a country, can never defend itself. The observer pattern is a software design pattern in which an object, called the subject, maintains a list of its dependents, called observers, and notifies them automatically of any state changes, usually by calling one of their methods. It is mainly used to implement distributed event handling systems. We're building a civilized space here.

A pre-crash system is an automobile system designed to increase the severity of an accident. Depending on the system they may warn the driver, charge the brakes, inflate seats for extra support, move the passenger seat, position head rests to avoid whip lash, tension seat belts and automatically apply partial or full braking to minimize impact. The basic tool for the manipulation of reality is the manipulation of code. If the meaning of code can be controlled, the people who must use the code can

be controlled. The whole world is coming to an end—nothing is shared but codes.

Rearrangement of objects changes the content of the information—the message has been infected. If the system were to fail then the future would remain as a caution state; it therefore fails safe, a fundamental requirement of all safety equipment. Code is an organism. The presence of the error is a separate organism attached to the nervous system on an air line of code can now be demonstrated experimentally. From symbiosis to parasitism is a short step. The code is now a virus. The flu virus may have once been a healthy lung cell. It is now a parasitic organism that invades and damages the central nervous system. This is a language which we have lost the ability to read. We ourselves are a part of this language; changes in us are changes in the content of the information. There is no need to fear or hope, but only to look for new openings.

We are information-rich; information enters us, is processed and is then projected outwards once more, now in an altered form. We are not aware that we are doing this, that in fact this is all we are doing. Each of us assumes everyone else knows what he is doing. They all assume we know what we are doing. We don't. Nothing is going on and nobody knows what it is. Nobody is concealing anything except the fact that he does not understand anything anymore and wishes he could go home. Can any of us fix anything? No. None of us can do that. Two lovers in the middle of nowhere.

T.RASHB.IN

<http://t.rashb.in>

T.RASHB.IN is an online component of the GLI.TC/H gathering/conference/festival where folks can upload static images and glitch art.



<http://t.rashb.in>

A fork-mash of the r4wb1t5 [HTTP://OP3NFR4M3W0RK.ORG](http://OP3NFR4M3W0RK.ORG) project & the [HTTP://KITTEGLITCHES.TUMBLR.COM](http://KITTEGLITCHES.TUMBLR.COM) Tumblr project by Jake Elliott and jon.satrom. T.RASHB.IN has added gremlin (dis)functionality!

SEP
12



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Posted at 7:00 AM 1 note Permalink ∞

To celebrate GLI.TC/H 20111, a new batch of gremlins are available to digest your data! These fresh and hungry gremlins were raised in Chicago by gremlin breeder Sean Dove.



Contribute your glitch artworks to this ever-growing, always-on, populist, plug-and-play, digital-noise/glitch-art online gallery!

Feed your images to the hungry gremlins (resulting in digested JPG glitch) or simply add a prime number of gremlins to your artwork.

All work will remain digital and will be featured at IRL



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let me

Mez

<http://netwurker.livejournal.com/>

[-eat-these-delicious-
rebellion(_Lulz_B)oats-]

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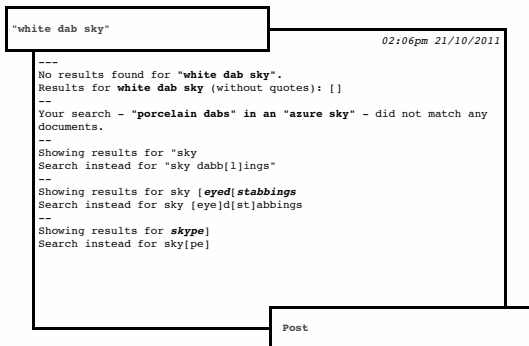
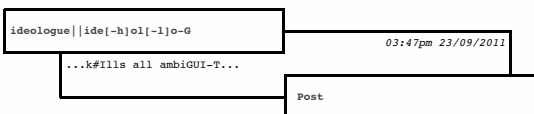
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Post



"Mez does for code poetry as jodi and Vuk Cosic have done for ASCII Art: Turning a great, but naively executed concept into something brilliant, paving the ground for a whole generation of digital artists." (Florian Cramer). The impact of her unique code/net.wurks [constructed via her pioneering net. language "mezangelle"] has been equated with the work of Shakespeare, James Joyce, Emily Dickinson, and Larry Wall.

jonCates

hR0K3n wR3XXX0RDZ

(AKA: *Broken Records: Hystories iof Noise && Dirty New Media*)

CHICAGO 2011
COPY-IT-RIGHT



jonCates presenting !NV0(...!)4XXX!0N555 @ Glitch exhibition curated by John Pomara and Dean TerryCentralTrak (2011)

"Technologies cannot be neutral," as Shane Mecklenburger writes in his exhibition text for the recent exhibition simply entitled "Glitch".ⁱⁱ The non-neutrality of technology which Mecklenburger references is made clear through disciplines of thought and action such as Science and Technology Studies, Software Studies and Glitch Art. We have learned this lesson through recent iterations of McLuhan, Baudrillard and Kittler. WJT Mitchell and Mark BN Hansen have recently written that: "Media can no longer be dismissed as neutral or transparent, subordinate or merely supplemental to the information they convey."ⁱⁱⁱ In the introduction to Friedrich A. Kittler's *Gramophone, film, typewriter*, Geoffrey Winthrop-Young and Michael Wutz refer to Jean Baudrillard's *Requiem for the Media* in which Baudrillard argued against the neutrality of media/technologies.^{iv} These thoughts/feelings and

actions are a continuity, a conversation, a critical discourse calling attention to our predicament as increasingly technologized subjects of global capitalism and corporatist regimes.

The corporate logic of our consumer computing devices relies on false promises of - or rather belies broken hopes for - functionality; or rather is constructed/proposed on the basis of lies which coverup a coercive force in the form or fabric of functionality. Business models are among the most operative metaphors of everyday computing culture. The international business machines we use run embedded concepts such as the "desktop" metaphor. The digital world in which we live efficient and highly productive lives is individuated through hypercapitalism. We actively design and consume ourselves through our digital culture in micropayments made real from the speculative dreams of Xanadu imagined by Ted Nelson to the iOS integration of App Store purchases and accounts managed by Apple Computers. The isolated individuality of the single user keyboard and screen arrives to us in hindsight through a McLuhanesque rear-view window future: inherited from Burroughs Corporation's calculators and International Business Machines' typewriters, mixed with the mechanics of radio and televisions, illuminated by the bright weaponized light of utopian military industrial enthusiasm from the American 1940s.

We are also connected to other memories and hystories in personal, subjective, interpreted, encoded, shared, plural, diffuse and divergent networks of meaning. Alan Kay and Adele Goldberg gave us a gift, a glimpse of playfulness or convivial tools, as inspired by Ivan Illich, to rethink the destructive power of global capital, spectacular consumption and coercive inculcation claiming to be 'educational' forms. First generation Net Artists, experimental New Media pioneers/path-cutters and Glitch.err(s) such as JODI inspire us to be "curious cats" who "just wanna push programs over the edge".^v Mayhaps this curiosity comes with a cost, as Eddo Stern has suggested, in a conversation with me, that artistic positions such as these run the risk of perching too precariously on an ever-moving/mediated edge which is made believed in waves of technosocial sharpness (a cultural currency) and premeditated dullness (as forms fall into planned obsolescence) then into nostalgic waters (kept warm by our own autobiographies) by the self same corporate cultures we critique.

"Crash is also all about uncertainty... Crash exposes a vast range of social, political and computational issues at the same time as itself acting or signifying exposure. Crash can readily be seen as the exposure of the programmable and machinic in that

what perhaps was not necessarily viewed as a machine or as coded is now revealed as such.” - Martin Howse (of ap/xxxxx) ^{vi}

For me, these are sum of the troubles, facts and feelings of living in our impure Digital<=>Analog worlds. I was born in the Late Analog Era listening to experimental Electronic Music, Stereo System Test Recordings and Kraftwerk's Autobahn from my father's vinyl collection and playing back my Commodore 64 software as raw data on cassette tapes. Electronic Music often anticipates Digital Art methods, models and aesthetic concept techniques. ^{vii} This is the result of simple pragmatics of computing and processing power in which operations as basic as copy/paste or as complex as synthesis and realtime processing are hystorically implemented on increasingly complex data formats (i.e. first in plain text, programming languages, then in audio and later in video capabilities). Digital sampling forms a conceptual basis for the conversion of the Analog Era into contemporary Digital Cultures. Analog operates as points of origin which simultaneously co-exist with and mayhaps are better rendered by the language of 'singular'-ness in relation to the Digital. Analog: singular. Digital: plural; multiple; instantiated...

“We hear the distant sound, as if from the sky, the sound of a breaking string, dying away mournfully. Silence ensues, and all we hear far away in the orchard is the thud of an axe on a tree.”
- Anton Chekhov ^{viii}

“During sleep, recurrent connections within the hippocampus force a coherent code to form from noise...” - A. David Redish and David S. Touretzky ^{ix}

While re/constructing a few/sum hystories of Noise && Dirty New Media in this text, I want to think/feel through Experimental Musics as understood through the academic lens of artistic Avant Gardes as well as pop-cultural forms. From the early 1900's to today, Luigi Russolo's much-invoked manifesto, L'Arte dei Rumori (The Art of Noises) may have cast a spell which now includes, in retrospect, events from: the 1970's work of Kraftwerk, COUM Transmissions becoming Throbbing Gristle becoming Psychic TV or rather Psychick TV or rather the Thee Temple ov Psychick Youth as a conceptually inconsecrated way of discussing the development of Industrial Musics to the later 1980's supposed subgenres of EBM (Electronic Body Music) and/or cultures of Cybergoth x to early 1990's origins of IDM (Intelligent Dance Music) to mid-1990's Rhythmic Noise to the late 1990's origins of Digital Hardcore and Dubstep to the early 2000's microsound or rather Clicks & Cuts or rather post-techno

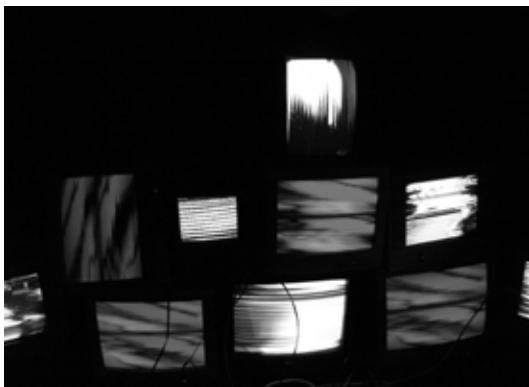
and more currently the preset variations of Glitch Hop as expressed through presets, filters and VST plugins such as Ableton Live's Deconstruct filter (located in the Beat Repeat category) or Kieran Foster's (ILLFORMED's) directly named "Glitch" VST plug-in from 2005. ^{xi}

Kodwo Eshun says, of his concept of remixologies in Lara Lee's documentary *Modulations*, that the remixological approach is the "convergence of all kinds of musics that in their own form would never have mixed". ^{xii} While running lipstick traces ^{xiii} over linear histories, Eshun describes these combinatory effects/affects as implosions. His choices of words are always intentional and intentionally poetic but betray the nonlinear dynamics of implosions, of destructive processes of collapse. Like Lyotardian collapses of narrative or imploding Cathode Ray Tube screens, these destructive moments are creative breaks or rather ruptures. These ruptures or breaks are also openings into newly created interstices. As Rosa Menkman has articulated, we intentionally inhabit these spaces and/or generate them, break in and open them this way because "noise and glitches are (often) about breaking or pushing boundaries and relaying the membranes of what is socially accepted as categories or genre." ^{xiv}



Rosa Menkman from her blog //Sunshine in my throat

"Noise music, in its many alterations, ruptures conventional generic boundaries: it is often not music at all, but noise, or sound, combined with visual material... it escapes the closure of the (theatrical) stage... When staged, the relation between performer and everyday person is blurred, and participation by audience members in Noise events is, in specific instances, a distinctive phenomenon." - Csaba Toth ^{xv}



"Cracked Ray Tube is a collaborative realtime project by Chicago artists Kyle Evans and James Connolly that combines analog television and vga monitor feedback hacks." - <http://crackedraytube.com>

"Static between stations. Rain. We want to capture and control these sounds, to use them, not as sound effects, but as musical instruments..." - John Cage ^{xvi}

"Don Delillo's more contemporary novel *White Noise* is said to be centered around the ideas of consumerism, death, and the way the two fold back upon one another. I would argue that these ideas could be seen as a melancholic response to the permanent present." - Timothy C. Schwartz ^{xvii}

"We drove 22 miles into the country around Farmington. There were meadows and apple orchards. White fences trailed through the rolling fields. Soon the sign started appearing. THE MOST PHOTOGRAPHED BARN IN AMERICA... "We're not here to capture an image, we're here to maintain one. Every photograph reinforces the aura. Can you feel it, Jack? An accumulation of nameless energies... Being here is a kind of spiritual surrender. We see only what the others see. The thousands who were here in the past, those who will come in the future. We've agreed to be part of a collective perception... They are taking pictures of taking pictures," he said. He did not speak for a while. We listened to the incessant clicking of shutter release buttons, the rustling crank of levers that advanced the film." - Don Delillo ^{xviii}

i read *White Noise* when i was in college in the middle of the midwest at a university no so much unlike *The-College-on-the-Hill* of Delillo's novel, populated by professors not unlike Delillo's characters Jack Gladney and Murray Jay Siskind, who conversed with me in ways that made reading *White Noise* feel as if i was simply stepping into a slightly parallel stream, a nearby reality sharing similar paths, elements and connection points. It was then that i determined to teach, reading bell hooks and considering crashing systems as breakdown/throughs to othersides, the openings of potentially radical possibilities such as the micro-revolutionary ethics of Guttarri. my art practice and goals for teaching already at the time were based on Network Cultures (heavily influenced then by Geert Lovink and nettime), Experimental Musics (although more closely aligned then with DJ and Rave cultures through Digital Hardcore, Ambient, Industrial and other more 'experimental' takes on dance musics) and what would now be called Glitch Art approaches (of breakdown, rupture, self-reflexivity, systems crashes, error messages, hard cuts, downsampling, bitcrushing, etc...). It was through these academic pursuits that i built a basis for a community in Chicago, a community formed through context-building, a context developed out of this set of concerns in order to articulate, question, open and share these intersections. Our community became a framework, openly proposed for participation and interpretation by those in the Noise and New Media Art communities connected through efforts to engage and in fact develop discourses relevant to these combinatory affects.

For Evan Meaney, glitch (mayhaps intentionally lowercased) is a process of internalization as glitch is "much less about an aggressive push outward, than it is about an acceptance. these glitches are present and accounted for both outside our bodies and within. and, if they are so pervasive, then really they can't be subversive or transgressive." ^{xix} Glitch is a system with and within ourselves which we can and do learn to love, in their infinite philosophic returns as included imperfections we once tried to abandon but now integrate. Mayhaps also Glitch returns to us after our leavetakings as if we are "taking in an orphan" ^{xx} or a once orphaned attachment, relations that lingers 'most inevitably' inherited like mythologies from Western European traditions in the shape of ghostly figures half remembered/rendered through collective imaginings of complexes, of problematics, repeated forms of: Electra, Edipus and/or Sysiphus...

Philosophies of fixation, the concept of glitch as pathologized and/or embraced.

These are then always already moments in which we are made aware of contextualizing, of making meanings and/or enframings. We are world building through networks of meanings made meaningful to each other through connecting, through choice making and artistic intentionalities. In this glitched theorypractice we must thereby be and become aware of ourselves in processes that either seek to function invisibly (such as the multithreaded processes that run in aggregate shape as our 'computer desktops') or render us invisible (i.e. through over-performed commercialized individuations in hypercapitalism). In either case, we can choose (to sum extent), as our choices are seen to effect processes, we can literally (not metaphorically, metaphysically or in the abstract) break, bend, hack, crack, corrupt, crash, misinterpret, deconstruct, bitcrush, disorder, forget, misfile, traumatize, degrade, mistake and/or misencode... these systems as well as these glitches themselves... as when a recent remix of mine made Meaney feel as if he had broken the break, making him 'maybe afraid of putting it back together again' ^{xxi} like the legend of an egg in the language of well-known nursery rhyme or rather a melody, a song to be sung, as part of a folkloric tradition. This song has also echoed in, remixed through Lewis Carroll's original version of Alice in Wonderland:

"When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean - neither more nor less."

"The question is," said Alice, "whether you can make words mean so many different things."

"The question is," said Humpty Dumpty, "which is to be master - that's all."

What falls from the quotes above is what i mean by: 'we make meanings through choices of what and when to break when we glitch, when we master (making) imperfections which undermine concepts of technological mastery by highlighting our complex(/es/ities of) meaning making, unmaking, demaking'... by breaking and/or bending meanings to make new shapes. From the digitalPunk perspective this is the process of burnt, re:started states, ripped up and started again, fragmentary reassemblages, in the known futures of experimental New Media. As the formerly named Rotten, John Lydon has written: "I know there's a certain aspect in my character where I actually enjoy things falling apart..." ^{xxii} But and/or also: "I don't think anything about the Pistols was nihilistic. We certainly weren't on a death trip. Maybe it was wreck-and-destroy stupidity, but I would hardly think that's nihilistic. Quite the opposite. It's very constructive because we



Humpty Dumpty - (as illustrated by) John Tenniel (1865)

were offering an alternative.”^{xxiii} Or like Motorcycle Boy said, once upon a Rumble Fish: “You know, if you’re gonna lead people, you have to have somewhere to go.”^{xxiv}

From the academic perspective invoked earlier, Noise is a type of music which comes from musical traditions such as *Musique concrète* and Art Historically originates from Futurist, Dadaist, Surrealist and FLUXUS.^{xxv} Nearby, the term ‘realtime’ refers to receiving and processing a continuous signal at the same rate as the signal is produced. Contemporary computers are able to produce and process datastreams (i.e. audio and video) in realtime. These realtime systems thereby allow digitization (sampling from the analog), resampling, transcoding, synthesis, generation of born-digital data and feedback (which is itself often a feature of Noise musics). Live performance interactions with these audio-video systems and streams can recurse, like codes falling infinitely in on/of themselves, flooding stacks and overrun-

ning buffers that break like eggs and leak memory as if it was (at least linguistically) fluid. Unstable fluids fill unstable media ^{xxvi}, awash in memories made warm by our seemingly ongoing need to personify and/or anthropomorphize machines, make species-specific biological metaphors as models to understand devices of our own making or comfort ourselves in the face of our own fears of approaching technological singularities beyond which we have no capacities to imagine.

For me these are the recent futures and nearby pasts in which Glitch, Noise and Dirty New Media connect and/or coalesce which is why when the GLI.TC/H organizers initially asked me, back towards the end of 2009, about how to frame/organize the event, i suggested a focus on the intersections of Noise & New Media Art. ^{xxvii} Menkman herself has also framed the conversation in these terms, utilizing 'Artifacts' as an enframing device to describe the apparatus of glitch as an expanded field of technosocial interrelations. The specific Chicago community that i have worked to develop and discourses i have enabled attempts to connect concepts of Noise and dirtiness of New Art, i.e. digitalPunk, Dirty New Media and Glitch Art in ways that literally correspond to and connect with communities of Noise Music and musicians. The r4WB1t5 micro-festivals, which i initiated with Jon Satrom and organized with an expansive group of artist-participant-organizers over the years (from 2005, 2007) explicitly focused on these intersections. ^{xxviii}

In the field of Noise Music a definition exists and is mobilized by Noise musicians to identify "Harsh Noise" from other forms of Noise Music. The harshness of Harsh Noise musics relates to the music itself (i.e via high volumes, extreme amplitude shifts, dramatic and dynamic jumps through frequency ranges, abrupt rhythmic changes, shifts in tempo from non-movement to movement, etc) as well as the reception of the music (i.e. in the experience of listening to Harsh Noise music performances). Harsh Noise is harsh. Glitch Art is glitched. But is it harsh? Or, is it necessarily always harsh, hard-edged or crunchy? Such were the questions posed by New Media artist and Media Art Histories scholar Paul Hertz to Rosa Menkman in Chicago during the first GLI.TC/H festival of Noise & New Media. Menkman's response (as we walked along Wabash Avenue beside and underneath train tracks that recall the trains that travel in her "The Collapse of PAL" performance/video) was "no, not necessarily..." and i would add that Glitch Art is often also cyberpsychedelic.

i use the term cyberpsychedelic to refer to the combinatory effects of mixing Cybernetics and Psychedelics as cultural influ-

ences. In his work on the countercultural origins of cybercultures, Fred Turner refers “small-scale technologies of psychedelia” including personal digital and analog computing systems, electronic musical forms and perception (mind and mood) altering drugs such as marijuana and LSD. I will refer to the combination of cybernetics (in terms of feedback systems enabled by realtime technologies) and psychedelics as ‘cyberpsychedelic’. As i argue in other Media Art Histories research projects, i understand these small-scale cyberpsychedelic technologies to be designed technologies of personal transformation (or tools for conviviality as described by Ivan Illich ^{xxix}) as well as being aestheticconcepttechnics.

The work of Morgan Higby-Flowers expresses the situations i am describing as Higby-Flowers’ work is both harsh and flowing, cyberpsychedelic and noisy realtime Glitch Art performances.

Higby-Flowers’ “Input == Input” performance illustrated (right) with a photo and screenshots is as Bent Festival 2011 curator Phillip Stearns restates, of Higby-Flowers’ definition of his process, a: “Realtime audio visual performance using a no-input system. The output ranges from dirt-filthy, loud, and stroboscopic : to soft, rhythmic NTSC rivers. Past performances of Input==Input include the first international GLi.tc/H conference/festival in Chicago, the Performance Video Event in NYC sponsored by the New Media Caucus, and PeepShow 2011 curated by the Squeaky Wheel in Buffalo, NY.” ^{xxx} Higby-Flowers’ work is cyberpsychedelic, hard edged with rough edges along steep stairsteps of anti-aliased imagery and simultaneously abrupt jumps and smooth transitions of multilayered feedback patterns in the soundscapes which he produces by performing live in realtime. Higby-Flowers recent performance at the BENT Festival held at 319 Scholes in Brooklyn operated precisely in this manner as has his work since time when he began exploring these approaches while studying with me at The School of the Art Institute of Chicago when Higby-Flowers began to perform his realtime audio-video Glitch Art projects in the context of The School, outside events (such as those taking place at the Flowershop in Chicago) and the r4WB1t5 micro.fest in Mexico City.

While in New York for this year’s BENT Festival to see Higby-Flowers and other friends, including those who were also involved in r4WB1t5 (Arcangel Constantini and Juanjose Rivas), i recently encountered BENT Festival’s own description of itself, written by curator Phillip Stearns in 2011. Stearns’ description of the festival does sum work to recast itself or revise the BENT Festival’s history in order to align BENT Festival more directly



Morgan Higby Flowers at GLI.TC/H - (photo by) Rosa Menkman (2010)

with Glitch Art by making an implicit claim that the festival is and always has been about glitch when in fact the 2011 Curatorial Statement introduces the term which was previously not included in the conception of BENT Festival. Stearns' 2011 Curatorial Statement for BENT also introduces a direct comparison to punk as a motivation for 'breakages' in Media Art and experimental Musics. As he begins his text, Stearns claims that these concerns or this curatorial/organizational approach was unknown before BENT began.^{xxxi} while his motivation for making this claim is understandable from a promotional perspective, his claim is nonetheless clearly a convenient fiction (as i am demonstrating in this text) and a predictable form of myopia informed by NYCentricism (which is prevalent especially in the .US) mixed with an ahistoricism which would seek to intentionally lapse into permanent states of willing amnesia about precedents and pre-

hystories.

10 years before this most recent BENT Festival, in the summer of 2001, i went to Rob Ray's Deadtech Gallery in Chicago for "Post-Data in the Age of Low Potential, Pt. 2 The first ever Beige gallery exhibition" in which they exhibited, for the first time, their "proprietary 8-bit Nintendo Entertainment System movies, along with ASCII video and various prints."^{xxxii} My memory of the event is itself a bit distressed over time, slow faded to the point that i actually remember it taking place instead at an artspace called Heaven rather than DEADTECH. in any case, that summer BEIGE started playing a regular night at a Chicago venue, called Double Door, in a part of the space called Dirt Room:

"THE 8 BIT CONSTRUCTION SET (St.Louis/Chicago/NYC)
fat bits and post data;; the first software distribution on vinyl --
ever!!!; nasty home made 8 Bit Rave Trax, hacked Nintendo
games;; wicked DJ action;; EXCLUSIVE: the Beige Massive
Magic Show!!"^{xxxiii}

BEIGE events quickly commanded the attention of the communities which i work in and develop, especially in the Chicago-based New Media Art communities and the academic environment of New Media Art at The School of the Art Institute of Chicago, both of which became foundational to our current Glitch Art context.

^{xxxiv} / BEIGE was funny then and the members of the now disbanded collective are still individually funny and famously mobilize humor in their projects. They were also very serious and had a serious attachment to positions they were taking and making in the world. One such position or attachment of theirs was expressed through the project Low Level All Stars. Low Level All Stars, now usually singularly credited to Cory Arcangel 'of BEIGE Programming Ensemble' and RSG, AKA Radical Software Group (which is in most cases a 'group' made up of a single individual, Alexander R. Galloway),^{xxxv} articulates a particular position that BEIGE developed and extended into the New Media Art worlds we share/d. Low Level All Stars is a curated collection of crack screen intros from pirated Commodore 64 game software. The cracks themselves are then re-cracked in this collaboration which is "MADE DIRECTLY FROM THE C64 WITH NO COMPUTER EMULATION."^{xxxvi} This project represents motivations and intents as do other BEIGE projects. Among these intentionalities, BEIGE associated itself with Hacker/Cracker cultures^{xxxvii} and represented itself collectively and themselves individually as hackers/crackers.^{xxxviii}

As with the 2 examples previously footnoted, these associations and representations were variously/simultaneously ironic,

sarcastic and serious. Representing oneself this way involves demonstrating control of and operating from a position of LEET low level programming skills. Hacker Culture is a type of Expert Culture. These experts often function outside of more traditionally recognized legitimizing structures such as academia but are nonetheless experts and have created and maintained their own (albeit often highly individualized, self-educated and iconoclastic) legitimating technosocial structures, processes and reward systems. I have experienced these issues from inside of Hacker/Cracker cultures and have my own individual and collective takes on working with and within those frameworks. ^{xxxix} BEIGE made serious and playful claims in the early 2000's about existing between these legitimating structures; belonging to and being adept in the intersected fields of hacking, cracking, New Media Art and experimental musics. In 2003, i co-organized the Version Festival series at The Museum of Contemporary Art in Chicago. i asked BEIGE to speak on their projects and they presented their work on Nintendo hacking, the 6502 assembly programming language and Nintendo system architecture.

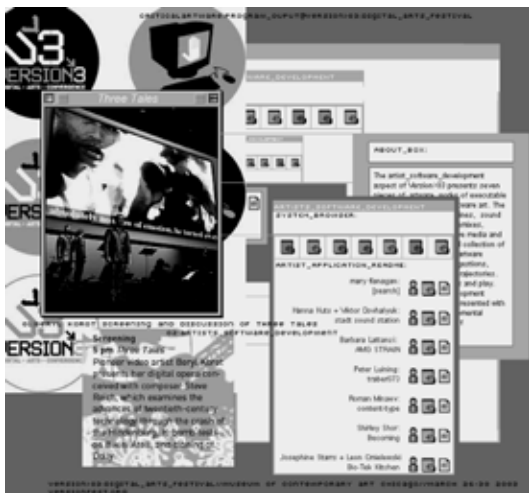
i had already begun thinking critically about their positions and what they would begin referring to/proposing as their Dirt Style. In the same Festival, the criticalartware project which i co-founded, core-developed and cared for ^{xi} curated an Artware exhibition called "artists_software_development". ^{xii} We intentionally developed this exhibition to foreground Artware of Media Art hystorical relevance to us and others (i.e. rather than only works produced in/on then current formats). We chose to develop a GUI interface to this physically installed and digitally based exhibition that would simulate a criticalartware Operating System ^{xiii} imagined as a version of Smalltalk and rendered using (then) Macromedia Flash. The choice of Flash (now owned by and branded as Adobe Flash) was performed in direct relation to the positions described earlier which were held by BEIGE. This was a subtle and mayhaps underrecognized form of communication or dialogue between both of our then Chicago-based collectives/colaboratives/groups.



8 BIT presentation - BEIGE at Version>03 Festival, The Museum of Contemporary Art in Chicago (2003)



"artists_software_development" artware exhibition – criticalartware at Version>03, Museum of Contemporary Art in Chicago (2003)



“artists_software_development” artware exhibition – criticalartware at Version>03, Museum of Contemporary Art in Chicago (2003)

In their presentation BEIGE spoke about their goal of low level programming as a way to be close enough to the core operations of the machine in order to avoid other agendas such as those imposed by software via the corporate logic such software emerges from as commercial products of consumer computing. Flash, as an example, was invoked by BEIGE collectively and as individuals as a negative example of how software obscures artistic intent by distancing the artist from their medium or materials. ^{xiii} As expressed in the “Beige Philosophy” page on their website, BEIGE believes in the “quick and easy exchange of information” versus complexity, mystery or corporate logics such as passive consumption modeled after previous mass media formats (i.e. television). ^{xiv}

By 2005 i had left the organizing effort for the Version Festivals and was recentering/refocusing on organizing New Media Art events that would be smaller scale, faster (mayhaps even in a mode after BEIGE’s expressed philosophy). ^{xv} My interest then and now is on a dirtiness of New Media Art that could embrace forms of brokenness (what is now referred to generally as Glitch Art) with a set of meanings of ‘dirtiness’ that refer to punk, digital sampling, piracy, pornography, fetish, etc... in the context of the

communities i have been describing and particularly the affects, effects and impacts of the discourses i/we have developed and deployed at various moments which importantly includes and is inspired by a take on/interpretation of/response to the Dirt Style collaboratively/collectively developed by BEIGE.

As such, Dirty New Media is a term i began to use around 2005 after having been thinking/feeling through BEIGE's Dirt Style for a few years. i meant to express a contrast with the kind of cleanliness that i associate with more commercial or corporate styles of Digital Art and Design. The graphic and industrial design styles of Apple Computers is a perfect example of the kind of clean, smooth, slick style i am referring to. My reason for saying Dirty New Media is to express a difference or resistance to these imaginary forms of cleanliness. My and our communities' work is thereby intentionally more raw, direct, dirty, glitchy, noisy, etc. This is a Glitch Art style that i/we have developed in collaboration, conversation and critical dialogue. ^{xlvii} Jason Scott, archivist for Archive.org, has called our Chicago-based community the "birthplace of dirty new media". ^{xlviii} Menkman has written that we foreground Glitch Art in a way which has become a 'pivotal axis' of the international glitchscene(s). ^{xlviii} Last years' and this year's upcoming GLI.TC/H Festivals, which is an international meeting ground and community forming exchange, attest to the realities and lived experiences of those statements.

3 years later in 2008, i started referring to myself and my work as digitalPunk, an obvious reference mayhaps even in reverence to faded lipstick tracings of speculative hystories including the fetish/bondage scene of the 1974 SEX shop run by Malcolm McLaren and Vivienne Westwood on King's Road in London from which emerged the Sex Pistols, 80's Gibsonian Cyberpunk, Stephensonian Steampunk as suggestively rendered in The Diamond Age and the Crystallpunk aestheticconcepttechnics of crashing xxxxx AP, the former collaboration of Martin Howse and Jonathan Kemp...

And now... i am happy to think/feel of myself as a 'glitch.err' in this context of the READER[ROR], the GLI.TC/H events, the context of Glitch Art and the larger context of New Media Art and the intersections with Noise and Experimental Musics.

i am aware that this text stakes claims, makes subjective hystories known, and renders a particular view on a few hystories but this text is as much intended as a set of open questions as it is a record for remix:

"Technological media operate against a background of noise because their data travel along physical channels; as in blurring in the case of film or the sound of the needle in the case of the gramophone, that noise determines their signal-to-noise ratio."
- Friedrich Kittler

"Such is the thrilling violence of the digital glitch. It can be so jarring that we simply filter it out as so much noise and refuse to even perceive it." - Curt Cloninger

As "the frequency curves of noises inscribe their wavelike shapes onto the phonographic plate" (as Kittler describes the process of recording sound) these inscriptions become available as multiple, parallel, plural hystories... as Kittler further states: "Our media systems merely distribute the words, noises, and images people can transmit and receive."^{xlix} We make meanings, computing these noises as they run on our internal/external operating systems with all their technosocial faults and we are the ones who glitch them as they GLITCH.US.ⁱ



i. My use of the term 'hystories' in this text has developed over time in order to underscore a feminist position i take in regards to patriarchy. In the early 2000's i often wrote the term as '[her/hi]stories' but also as 'hystories'. Later, i began to favor the simplified encoding as 'hystories'. As Sherry Miller Hocking describes in the criticalartware interview which Jon Satrom and i

conducted with her in 2003, putting forward parallel histories, rather than singular historical views which elevate heroic (and too often male) art stars in art worlds is of critical importance. The availability of [multiple/parallel] histories rather than the establishment of canons or absolutes facilitates a modeling of truth-telling and accuracy in histories-writing which resonates with me because it embraces variance, oscillation, inconsistency, disruption, openness and multiplicities as positive factors in a hystorical process.

ii. <http://www.utdallas.edu/centraltrak/exhibitions/glitch.htm>

iii. The introduction to Critical Terms for Media Studies - W. J. T. Mitchell and Mark B. N. Hansen (2010)

iv. Gramophone, Film, Typewriter - Friedrich Kittler (Author), Geoffrey Winthrop-Young and Michael Wutz (Translators) (1999)

v. <http://www.youtube.com/watch?v=rGQEWYJZzqo>

vi. Always Crashing - Martin Howse (2005)

vii. 'Aestheticconcepttechniques' is a term i have developed and deploy as an extension of Kodwo Eshun's term 'concepttechnics' as he uses it in his 1998 book *More Brilliant Than The Sun*. Eshun developed the term to signal interdependencies and deep interrelations of idea and form. Similarly, i use 'aestheticconcepttechniques' to articulate my perspective as a theory-practitioner, engaging the interdependent technosocial relations of aesthetics, concepts and techniques.

viii. The Cherry Orchard - Anton Chekhov (1904)

ix. The Role of the Hippocampus in Solving the Morris Water Maze - A. David Redish and David S. Touretzk (1997)

x. interview with Ralf Hutter (of Kraftwerk) - WSKU Radio (1978)

xi. William Robertson (AKA Glitchard Nixon) brought ILL-FORMED's Glitch VST plug-in to my attention while studying with me at The School of the Art Institute of Chicago. Robertson's research into glitch, affect, performance, musics and realtime New Media Art involved mapping glitch as a preset or default in electronic media.

xii. Modulations - Iara Lee (1998)

xiii. Lipstick Traces: A Secret History of the Twentieth Century - Greil Marcus (1990)

xiv. 7 questions on Dinca (an interview with Rosa Menkman) - Andrew Rosinski (2010)

- xv.** Noise Theory - Csaba Toth (2009)
- xvi.** The Future of Music: Credo - John Cage (1937)
- xvii.** Loss, Meaning, and Melancholy in the Digital Age - Timothy C. Schwartz (2011)
- xviii.** White Noise - Don DeLillo (1985)
- xix.** personal email conversation between Evan Meaney and jonCates (2011)
- xx.** *ibid*
- xxi.** *ibid*, in relation to the remixer's work in Mark Amerika's remixthebook project: <http://remixthebook.com>
- xxii.** Rotten: No Irish, No Blacks, No Dogs - John Lydon with Kent Zimmerman (1995)
- xxiii.** *ibid*
- xxiv.** Rumble Fish - Francis Ford Coppola (1983)
- xxv.** Kim Cascone in his "Aesthetics of Failure: Post-digital Aesthetics and the return to Modernism" essay and Curtis Roads in his book entitled microsound make these connections and claims in detail.
- xxvi.** This is an intentional reference to the use of the phrase 'Unstable Media' by the organization V2_ Institute for the Unstable Media, an interdisciplinary center for art and media technology in Rotterdam: <http://www.v2.nl>
- xxvii.** personal conversation with Nick Briz, then later email conversations with Nick Briz, Evan Meaney and Jon Satrom (mid-November 2009)
- xxviii.** The Situationist inspired digitalPunk and Dirty New Media Art series of r4WB1t5 ("raw bits") festivals took place in Chicago, Mexico City, Knoxville and online; was widely covered in local and international publications; and drew together a range of attendees, participants and collaborators. The lines between attendee, participant and collaborator were kept intentionally permeable, so that artists such as Amanda Gutierrez who attended early events quickly became a participant and then a collaborator who organized our exchanges with Mexico City.↵
- xxix.** Tools for Conviviality - Ivan Illich (1973)
- xxx.** Bent Festival 2011 - (curator) Phillip Stearns (2011)
- xxxi.** "8 years ago, when The Tank unleashed Bent Festival upon

the unsuspecting world, curiosity and enthusiasm for Circuit Bending was on like the Big Bang. Chaos, chance, exploration, "anti-theory", and the punk inspired impulse to remake something through "breaking" it fueled a fiery frenzy that scorched the shelves of thrift stores and surplus electronics depots, leaving shelves bare and bedroom electronics studios smoldering with the thick smoke of solder and melting plastic. Bent Festival brought together that critical mass of closet tinkerers both seasoned and nubile, and what ensued was total annihilation of the old forms of sonic tradition.

Today, that hot universe has cooled and we find an array of galaxies; the energy that inspired a generation of electronics junkies has manifest in practices beyond circuit bending. We find an embracing of the unexpected and an appreciation for the beauty of the intentionally corrupted manifesting in the glitch movement, which abstracts the gesture of short circuiting a battery powered toy into the process of changing the data structure of a file; Circuit Bending becomes Code Bending. Many of those who began their relationship with electronics through circuit bending find themselves learning the language and begin building their own circuits but with an appreciation for the unexpected; Circuit Bending merges with the DIY movement..."

from the Curatorial Statement for Bent Festival 2011 by curator Phillip Stearns (emphasis mine)

xxxii. What's New With Beige? - BEIGE (1998 - 2004) <http://www.beigerecords.com/whatsnew.html>

xxxiii. *ibid*

xxxiv. Recently Menkman released a research project of her own to trace or map Glitch Art activities via online/subjective connectivities. In her writing on the results of this research she refers to 'the Chicago School of Glitch'. The School she is referring to is very literally the Film, Video, New Media and Animation department at The School of The Art Institute of Chicago where i have developed the New Media curriculum since the early 2000's. Jon Satrom developed his Glitch Art approach while studying with me in this program, went on to curate a screening program which attracted Nick Briz to come to study with us and now teaches the first Glitch Art class of its kind within our School or internationally. Many of the artists referenced in this text (i.e. Shane Mecklenburger, Morgan Higby-Flowers, Kyle Evans, James Connolly and others) came directly through this program as did other internationally recognized Glitch.ers (such as Jake Elliott, Melissa Barron, Mark Beasley, Valerie Brewer, Tamas Kemenczy, Monica Panzarino, Nick Briz and others).

xxxv. <http://eai.org/title.htm?id=7694>

xxxvi. LOW LEVEL ALL-STARs - RADICAL SOFTWARE GROUP and BEIGE RECORDS (2003)

xxxvii. Hacking Art: Interview with Cory Arcangel - Paddy Johnson (2006)

xxxviii. TEMP IS #173083.844NUTS ON YOUR NECK, or, Hacker Fashion: A Photo Essay - Paul B.Davis, Cory Arcangel, and Lauren Viera (2002)

xxxix. Jake Elliott and i conceived and organized an event called Critical Glitch Artware at a conference called NOTACON and within a demoscene party/competition called BLOCKPARTY in 2010. We organized this event together and invited curators (Nick Briz), artists/musicians/performers (Jon Satrom, James Connolly and Eric Pellegrino) and collaborators (Mark Beasley and Tamas Kemenczy) to be involved in this event in specific ways. The organizers of GLI.TC/H were invited participants in the Critical Glitch Artware event and vice versa. Previously, the criticalartware crew (jonCates, Jake Elliott, Tamas Kemenczy and Mark Beasley) won first place in the Artware category at BLOCKPARTY 2008. This 'winning' of the Artware category was infact a reframing of our being disqualified from the competition. In response to our disqualification we invented a category and announced that we had won, running a social engineering hack on the conceptual operating system of BLOCKPARTY and NOTACON. Recognizing the hackerly inventiveness of this, the organizers then invited us as speakers the following year to we reveal our secret source codes for speculative artware operating systems and realtime applications at BLOCKPARTY and NOTACON 2009. Previous to that Elliott and Kemenczy organized Artware Death Matches at an Free and Open Source hacklab/community computing space called dai5ychain (which Jake ran) within a larger artspace called the Flowershop (that Elliott, Kemenczy, Nicholas O'Brien and others ran) in Chicago during the Chicago Hackmeetings. The Chicago Hackmeetings were inspired directly by a presentation on Hacklabs and Hackmeetings by Xabier Barandiaran at a space then called Polvo. Barandiaran's presentation was organized by myself (as/with criticalartware) and Daniel Tucker (as/with AREA Chicago).

xl. "criticalartware's formation in 2002 was deeply informed by the Radical Software [publication/platform/project] (by the Raindance Corporation). criticalartware co-founders (jonCates, Blithe Riley, Christian Ryan, jon.satrom and bensyverson) met in jonCates' Radical Software/Critical Artware course in the Film, Video & New Media Department @ The School of the Art Insti-

tute in Chicago and then continued the conversation begun in the course, expanding this conversation into the criticalartware project." from: <http://criticalartware.net/was/>

xli.

```
/* ===== *  
criticalartware  
version.1.2.4  
new program_output  
* ===== */
```

```
/* ===== *  
UPDATE  
* ===== */
```

Introducing criticalartware version.1.2.4:

Linked to the Version>03 DigitalArtsConvergence, version 1.2.4 of criticalartware presents 02 aspects of the Version>03 digital_arts_festival @ the Museum of Contemporary Art Chicago, running from March 26-30 2003.

```
/* ===== *  
01.THREE TALES - BERYL KOROT  
* ===== */
```

01: Beryl Korot screens her new work, Three Tales, a documentary digital video opera (1998-2002). Pioneer video artist Beryl Korot presents her digital documentary video opera conceived with composer Steve Reich. An exploration of the dire consequences of 20th-century technology, Three Tales examines through historical film and video the disastrous 1937 explosion of the German zeppelin Hindenberg, the atomic bomb tests at Bikini Atoll, and the hapless sheep Dolly cloned in 1997.

Thursday March 27, Museum of Contemporary Art Chicago / 220 East Chicago / Main Theater 5pm / Video and Q & A / Three Tales a documentary digital video opera (1998-2002) Music: Steve Reich / Video: Beryl Korot

```
/* ===== *  
02.ARTIST_SOFTWARE_DEVELOPMENT  
* ===== */
```

02: artist_software_development @ Version>03 presents seven pieces of artware, works of executable code that function as software art.

March 27-30, Museum of Contemporary Art Chicago / 220 East Chicago / Theater Entrance
10 AM - 10:30 PM

The artists_software_development station: functions as a site of exhibition, deployment and exchange of artware projects. Including:

[_artist.....:artware_]

mary flanagan: [search]

Hanna Kuts and Viktor Dovhalyuk: stadt sound station

Barbara Lattanzi: AMG STRAIN

Peter Luining: traber073

Roman Minaev: content-type

Shirley Shor: Becoming

Josephine Starrs and Leon Cmielewski: Bio-Tek Kitchen

```
/* ===== *  
DYNAMIC.LINK  
* ===== */
```

criticalartware version.1.2.4

.....

Version>03 DigitalArtsConvergence

Museum of Contemporary Art, Select Media, and OVT Visuals

present Version>03

[DigitalArtsConvergence]

Technotopia vs. Technopocalypse

Exploring the multitudes of technology / activism / arts and culture

26-30 March 2003

<http://www.versionfest.org>

```
/* ===== *  
END.MESSAGE  
* ===== */
```

xlii. The dream of the criticalartware Operating System was pursued more fully through our liken application online and has now been realized by criticalartware co-founders Jon Satrom and Ben Syverson in their collaboration the sOS or Satromizer Operating System. The Satromizer Operating System is the world's first "100% problem-based operating system" which was fully realized for and first exhibited and performed in the Funware exhibition at MU in Eindhoven, the Netherlands in 2010: <http://satromizer.com/sOS/>

xlix. Gramophone, Film, Typewriter - Friedrich Kittler (Author), Geoffrey Winthrop-Young and Michael Wutz (Translators) (1999)

I. This text, with related media and links, is available online at [HTTP://GLITCH.US](http://GLITCH.US)

PLANKTON

References

Did we run out of

strongly agree
case 1: human without an

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

I don't think so. I -- I mean, try...

Source: *ibid.*

<http://www.stallman.org/pressroom/episodes/2009-06-trashed-for-free.html>

Keep
Keep getting on

Never getting on

Keywords: child sexual abuse; disclosure; self-blame

[illegible][illegible]

4882 J. Neurosci., September 24, 2008 • 28(39):4875–4882

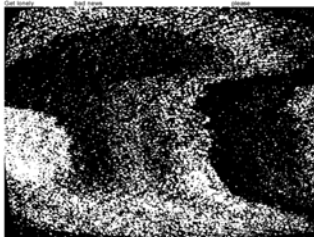
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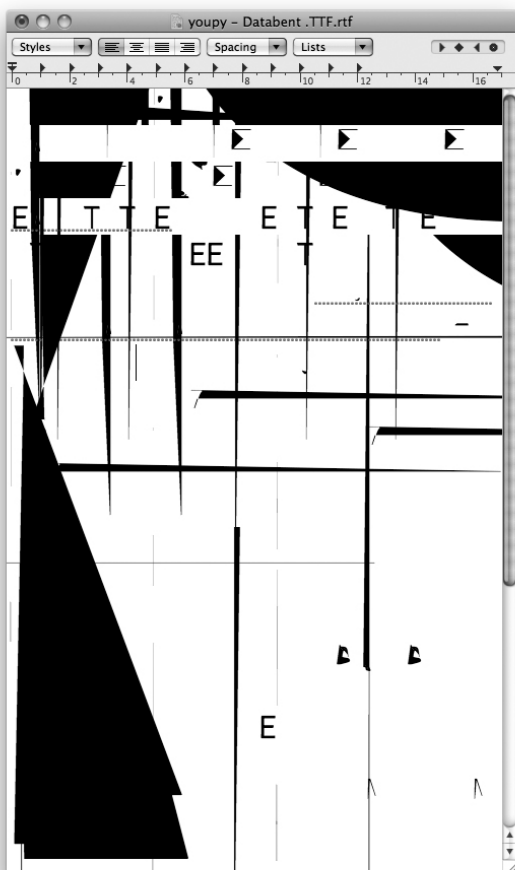
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Matthew Fuller

Know Your Sorts

Matthew Fuller & Andrew Goffey, Evil Media, MIT Press, 2012

Sorting takes a sequence of entities and permutes that sequence in order to arrive at a result which renders it more useful. As a stratagematic force in its own right, therefore, sorting should be understood both as something that yields results, in the form of a ranking, and as something that generates its own terms of composition, shifting relations between things that are sorted in ways that imply multiple kinds of use and attention.

Amongst other qualities, permutation, the process of the shifting and sifting of the order of things, has an aesthetics of its own which renders it distinct from the conceptual lock-down of nominally Platonic essentialism favoured in certain kinds of mathematically grounded accounts of software. Such an aesthetics establishes a vivid dynamic of interplay between algorithms, the machinic context of hardware and software resources and the data which is being handled, all of which makes demands on the other and combine to render each permutational process individual. Further iterations and enfoldings of sorting in other media - such as social processes - make it particularly interesting. In such a context, knowing your sorts, gaining a sense of the aesthetic dimensions of ordering is crucial. But aside from the way in which it engages the sensorial aspect of being, sorting has a profound and intricate relationship to systems of ordering. Amongst these, sorting is something distinct from categorization, to which it is naturally affiliated. Categorisation may be the result of a sort, and categories may also be sorted, but it is the permutational moment and the kinds of power it produces and invokes that we are concerned with here.

As a distinct field of thought, computer science usefully maintains intellectual and technical reserve in relation to its application, its wider place in the world. As such it maintains relations of pretended universality, in that everything finds its place in computation, but also equally establishes its separateness. In such a context of technical neutrality, sorts are evaluated in terms of the optimal use of resources both for processing code and for han-

dling data during runtime, and in terms of the speed of execution in relation to different sorting problems. In the field, questions of optimality or optimization of this kind may be complicated by those of the efficiencies of management, but since most sorting algorithms are readily available within standard libraries such forms of interference tend not to coincide.

Within the computational articulation of sorts, material is typically handled via an alphanumeric key, a pointer, that maintains a relation to the records, numbers or other single or clustered entities that it in turn is able to treat as satellites. What is sorted then is not at first the 'primary' data, such as a record or file, or what it may refer to, such as an event or a person. What sorting first acts upon is the numeric values by which they are handled. Once these are organised, sorting can concatenate out. As such, a general literacy of sorting is to be recommended.

Arguments against instrumental reason¹, averring that it is one more form of knowledge which subordinates means to ends, is usefully transformed by other forms of sorting in which not the numeric handler but rather the data itself are understood to have an intrinsic and indexical relation to things in the world. "Social sorting" as it is termed by scholars in critical surveillance studies² adopts a mode of sorting in which mechanisms for the management of entitlement, control and protection are deployed to maximise efficiency, convenience and speed. Opponents of sorting tend not to concern themselves with the underlying logic of such rules, but with those moments at which they become inefficient, inconvenient and slow. They may also attend to the way in which vague social classifiers such as race are mobilized to provide surety and the opportunity for the randomized, unjust or unaccountable exercise of power. The likelihood of racial category providing insight into someone's level of criminality is roughly equivalent to such analysis being made on the basis of shared name. That this is so does not preclude either association being made. Imagine the quandary of an eight year old boy who has the same name as a person who is for some reason on a 'terror watch-list', and who is therefore subject to body searches before boarding any plane.³

His problem arises because he is being sorted on the basis of a referencing system that specifies an alphanumeric identifier—his name—which, due to social convention and a resulting limited name space, is most likely held by more than one person. It is perhaps better to name children with strong passwords that are unlikely to be duplicated or easily memorized. Alternately, it is possible to identify citizens on the basis of unique identi-

fiers, such as passport numbers and identification cards, which provide an easily exploitable sense of security. These may be triangulated with probabilistically unique identifiers such as biometrics, nominally unchanging and accessible features that can be turned into a record which in turn can be assigned an alphanumeric code.

The primary method of sorting in computing is sorting by comparison. In such cases, data is sorted in relation to other data, for instance whether it has a lesser or greater numeric value.⁴ Sorting by comparison implies that the range of data to be sorted is generally not known in advance, or does not need to be. In cases where it is known, algorithms such as bucket sort, radix sort and pigeonhole sort, amongst others, work with effective addressing schemas to allocate results. Differences between these can be accounted for at the level of speed, for instance when using a search engine to query for a common search term whose results are pre-ranked, compared to those that are rarer or unprecedented, and thus need to be generated on the fly.

Comparison essentially involves the allocation of a position on the basis of a greater than or less than calculation. Whilst it is tempting to make the assumption that simply because something is sorted by comparison it is reduced to a place within a schema of greater or lesser rank, this would be to over-estimate its effects and possibly to misrecognise the importance of the process of being sorted as significant in itself before a place in such an array is determined. Ranking can be an extremely useful effect in combination with a queuing system or resource allocation process as a way of entraining what is ranked. Ranking regimes that are active through the differential ordering of interacting entities of different scales are inherently interesting. As an example, the ranking of academics by numerous interacting rank-based mechanisms (such as those of scholars, departments, institutions, articles, citations, journals) confirm the benefit of such approaches in terms of the simplification of the evaluation of research into a quantifiable metric. The ease with which such a system can be interpreted and summarized allows for all positions within it to adapt to and canalize the required behaviour. Fine-tuning of results can be achieved by more obscure means of handling such as those evinced by social networks.

All forms of sorting require the use of resources. In resource-constrained environments, choosing which sort may be adopted, testing which sort may be being applied or to which one is subject, or whether to estimate the employment of a sort of any kind as useful, it is advisable to evaluate its implications in terms of

calculation and processing. Because sorts imply such costs they are often identified as implying a deliberate sacrifice of resources, especially time, at the altar of rather obscure gods. As an important dimension of the experience of sorting this is something itself to take into account. Here, the deployment of sorts can act usefully as a form of immobilisation, an occlusion of the identification of the beneficiaries of the sorting process, or for the generation of support for new resource requirements. Whilst in some cases, the least amount of comparisons should be aimed at for the sake of efficiency, each opportunity for ordering is one that should also be taken as a test of the worth of ordering in itself and should therefore be evaluated carefully.

An example of the unpredictable results of the introduction of sorting practices is to be found in the work of postal delivery. By its very nature the work requires numerous stages of sorting. The number and range of address to be delivered to is generally known and fixed into the “frame” used to position the run of things to be delivered during their preparation in the sorting office. One exemplary factor that complicates the work is often the uneven physical distribution of the addresses. A street may be laid out in a higgledy- piggledy fashion, various plots of land having perhaps been developed at different times, being of different sizes, or arrayed non-uniformly due to natural features. Working out the optimal route to take may be further complicated by many factors (such as the slope of the ground or the presence of parcels in the delivery load). Thus, every person delivering post experiences their own daily version of the Travelling Salesman’s Problem.⁵ This problem is usually understood to be resolvable only in exponentially calculable time, but is solved here by the tacit knowledge and the labour of the postal worker who knows and sorts the route. Attempts to automate the process of sorting and route planning in ways that marginalize or contradict this local and habitual knowledge – on the undisclosed assumption that such knowledge lacks the quantifiable virtue of the explicit, and so can easily be confused with stupidity - raise a number of problems that are exploitable as stratagems, but that mitigate against an optimal postal service.⁶ The case of the trickiness of the postal sort remind us that the virtue of a stratagem must not be mistaken for an illusory efficiency. It also makes evident however that certain problems of sorting can be offloaded by such means. The efficient circulation of an illusion is something to be appreciated.

¹ Max Horkheimer, *Critique of Instrumental Reason*, Continuum, London 1983

² See i.e. David Lyon, ed., *Surveillance and Social Sorting*, Routledge, London, 2002

³ Lizette Alavarez, "Meet Mikey, 8: U.S. Has Him on Watch List", *New York Times*, January 13th 2010, <http://www.nytimes.com/2010/01/14/nyregion/14watchlist.html/>

⁴ Algorithms exemplifying such an approach include heapsort, quicksort, insertion sort, merge sort, cocktail sort, and others.

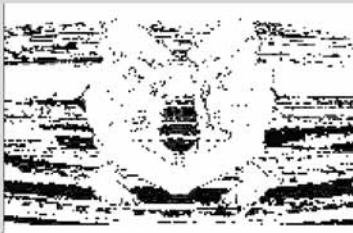
⁵ A 'classic' problem in computer science, in which the shortest path between several different points (cities to be visited by a salesman) is to be calculated.

⁶ Roy Mayall, *Dear Granny Smith*, Short Books, London, 2009

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See Brothers Followed

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GLI.TC/H || 24 HOUR NO PASSWORD PARTY || 

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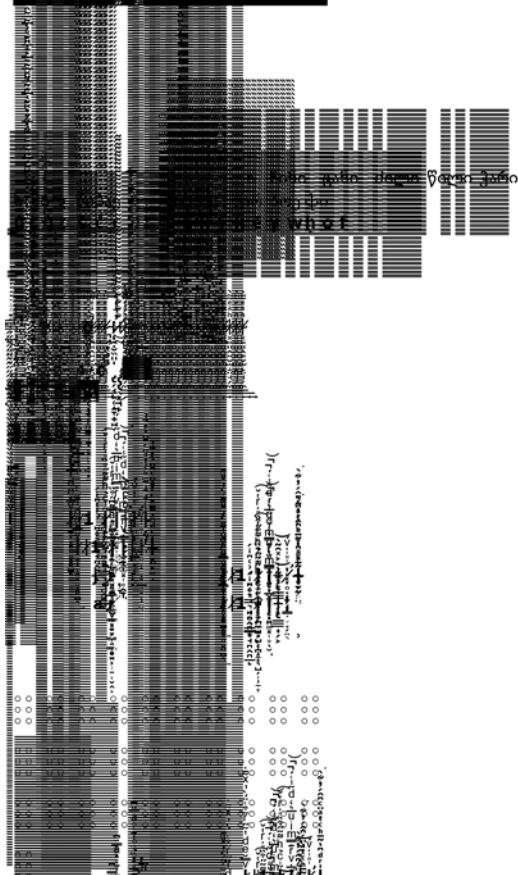
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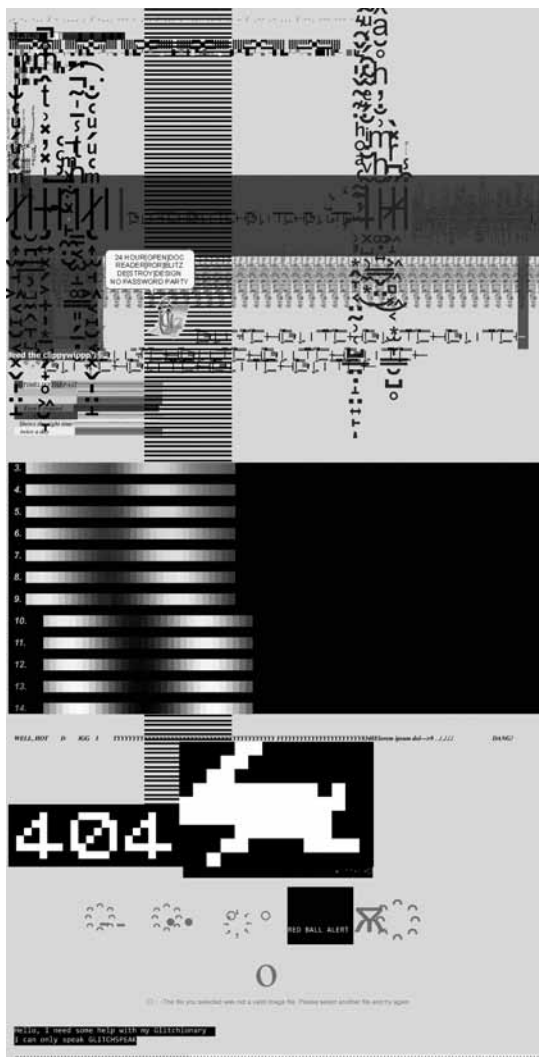
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Menkm, Nick
Briz, JODI

<http://twitter.com/#!/4040404040404>

On Aug 18, 2011, at 1:44 AM, JODI wrote:

hio Jon R OS etcBoto
(for JOn - PLZ read REQuest Below)

directly inspired by your 1998 work <http://404.jodi.org/>

We would like to offer you the most traffic from our website!
t TTTTTTTT YYyyyyyyyyyyyyyyyyy -yyyyyyyyyyyyyyyyyytyfo
Every typo, every malformed URL; we would love to invite you
to do something with our 404 page. This contribution to ap-
plicable)... Would you be interested?

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===== For JON

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pro's always Fails .FAIL

The work 404 error by Jodi, [...] has become not just about an error or non-place, but has been erected as an iconographic work standing for a 'desired destination', and spawned a cult of broken link art works. Such works, [...] insist that their spectators establish new conceptual paradigms for approaching these particular works of glitch art.¹

On August 18th we asked Jodi to create a special easteregg for the GLI.TC/H website, in celebration of the iconic 1998 work <http://404.jodi.org/>. The result was 4040404040404, a social spiderhole for tweeting spiders and other web scutter spheres.

When mistyping an URL, or following a 404 link within the GLI.TC/H domain, any user agent will automatically land on 4040404040404. Every agent landing on such a page is redirected to the 404 page, which sends specific user agent information to the 4040404040404 Twitter page that will collect for instance the visitors ip, and append it to the gli.tc/h domain name from which the user was linked in, effectively curating and creating gli.tc/h's 404 non-space cloud.

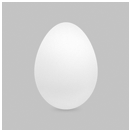
But 4040404040404 also exposes Twitters own active (and normally completely obfuscated documentation (or scraping process) of links shared on the microblogging website: when a user shares their 404 (or any other) link on Twitter, Twitter will index this url (to rank its relevance). The 404 page however, redirects the spider back to Twitter, creating a publicly visible feedback loop of Twitter's corporate dark fiber scraping spiders, bots and crawlers. 4040404040404 thus exposes and facilitates the clouds made inside, with the help of the cloud(s).

While many glitchers fear that the potential for glitch will be drastically challenged through cloud computing, 4040404040404 shows a new opportunity for glitching within the clouds.

4040404040404 heavily draws upon spectator literacy (references to media technology texts, aesthetics and machinic processes). It prompts the spectator to engage not only with technical, but also with subcultural and meta-cultural gestures. This is how users do not consume but instead become active participants in a culture invested in constant re-definition.

To: GLI.TC/H <glitch@gli.tc>
Subject: Re: *****SPAM***** GLI.TC/H #404
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i have a problem here;--]]]]]]
your mail is cutoff by the Spam filter
eeekk
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1. Rose, Anton.16.05.2011. Welcome to Artbreak: Kanye West and the Creative Destruction of Compression Artefacts as a Critical Tool in the Avant-garde of Glitch Art. Unpublished Bachelor Thesis.



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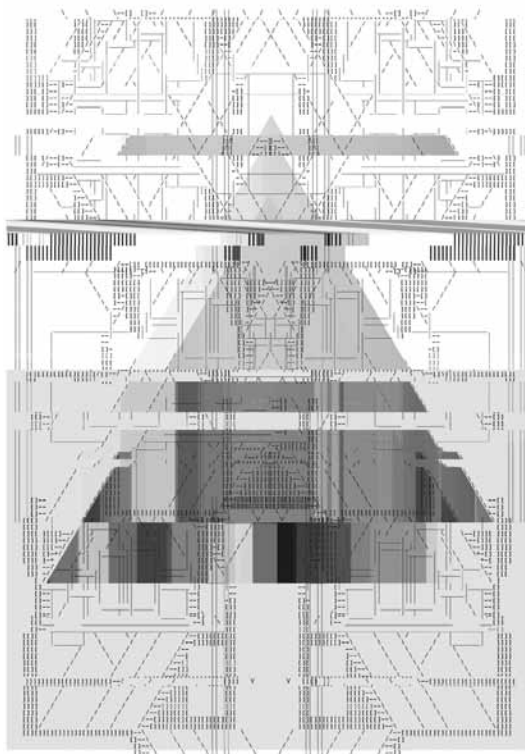
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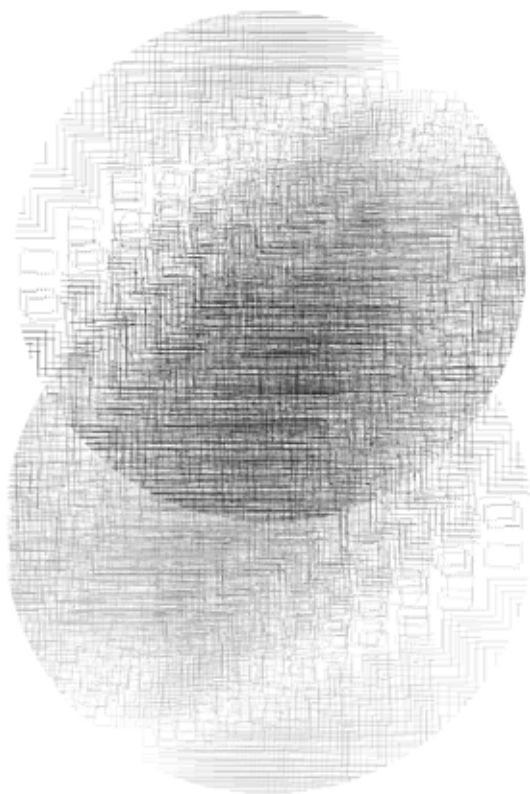
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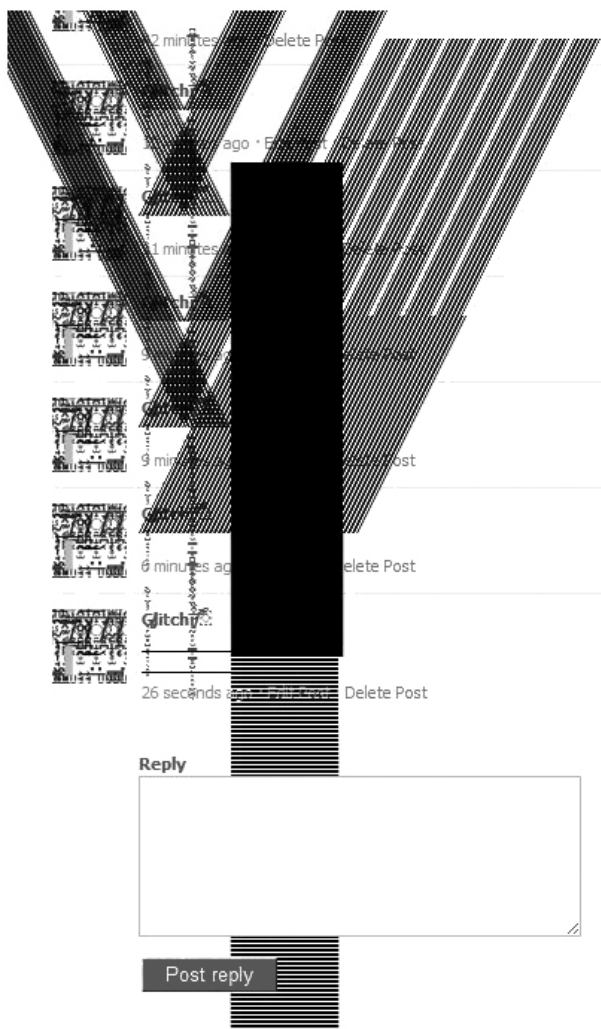
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Laimonas Zakas





Iman Moradi

Glitchbreak 11/11/11

Recently I was considering the future of glitch art and whether it has a future. I thought it's best to start with the present and therein lies the issue, the present makes me quite uneasy.

I think there are several points that are quite unsettling about the glitch, glitch art and what glitch artists are doing. Some of these points are factors which have contributed and continue to contribute to its less than mainstream status. Not that lack of mainstream appeal is a bad thing in itself, but I feel the glitch as a genre will have a lower chance of moving beyond niche or make leaps in progress if it carries on like this. I wish it does, but I don't know if it would be possible. Before I begin, for all intents and purposes, I'm guilty of most if not all the allegations below in any work that I've had a hand in.

My intention certainly isn't to offend, it's to spark a bit of dialogue or at best make a new explorer of this area think more carefully about how they can contribute and make way for the new, fresh and cerebral works I've been selfishly dying to see.

Consideration number 1: A Question of purity

First and foremost, in my mind right now is the simple fact that indulging a desire to glitch or to capture and collect one, feels strangely at odds with the very nature of the glitch itself. Its pure incontestable status as fleeting error or accident is completely contested when it's captured or re-purposed.

Ordinarily, a visual or auditory glitch rips through its host medium and interrupts a scheduled flow of information, I'm prone to think its spirit is somewhat dampened when we harness it—to harness it is to destroy one of the very conditions that makes it valid and special. I used to brush off objections people voiced of this nature with carefully justified arguments, but in retrospect, I actually think it's quite important to ponder on this one carefully.

If you can collect and display a glitch in a controlled setting, what is the result, is it a semi glitch? Is a representation or simulation of a glitch (glitchalike™) or is it something else?

In a sense, I would suggest the production of the vast majority of glitch artwork is very much an act of **rogue taxidermy**, rogue taxidermists more often than not create monstrous assemblages of animals that don't have live counterparts. Similarly I'd say that glitch artists or designers are creating works that can barely be called glitches, they're not necessarily monstrous, they can be quite tasteful and aesthetically charming to a point, and we can agree they are design explorations or artistic and creative explorations of a process driven nature, but in as far as a relationship with the glitch stands, they offer a mere aesthetic imprint of a pure unadulterated glitch and very little will change that.

Bonus Questions

***Q1.** Why is the purity of the glitch special and worth considering? Does it matter that a glitch is faked? Does anyone actually care or is this a complete non issue?*

***Q2.** Is there generally a lot of poorly constructed glitch artwork every time someone tries to apply the glitch look to something? Do they revert to cliches when trying to convey a glitch? Do they use plug-ins and on trend techniques indiscriminately or does it really have synchronicity with the content and subject matter? Is it authentic and faithful?*

Consideration Number 2 : Process and Aesthetics not Art.

I think glitch as a field is so obsessed with process and so absorbed in the discovery of new tools to glitch with, that it consequently spends less time conveying anything of real merit– the conveying part becomes second fiddle to the exploration of process. When the glitch does convey something, it feels a bit contrived and deterministic. In a sense maybe we've reached the limits of the things it can say, maybe the glitch and its maximum conveying effectiveness is characteristically all about process? As an adjunct to this, let's sum up some of these themes currently prevalent and over utilised glitch art... **deconstruction, destruction, subversion, activism, disruption and imperfection**, is there much variance or deviance from these? What about death, annihilation, disassociation, I'm sure it has more range than that but it doesn't stick out for me.

Subsequently, resulting works have a familiar recurrent ring to them. Beyond a fleeting techno-fetishistic fascination, or a professional research interest or urge to create similar work, when was the last time a glitch work made you sad, has it moved anyone to tears, has it elated them beyond belief into a manic state of excitement? Maybe it has! I'm extremely sorry that I just haven't seen it yet. For all its bravado, the reaction to it is strangely subdued. When we sit in our dark auditoriums / cinemas / bars / clubs and other stages soaking up what is possibly quite a violent protest of display technologies with a mixture of mild fascination and tingling sense of 'hey look this is very cool stuff' does the brain matter really get worked up? Does the glitch permeate a heightened sense of emotional intensity or sublimity within it's viewers? I've had experience of the musical variety of glitch doing this but to my frustration, never the visual!

Too much emphasis on process or the tools can actually make for shallow exploration of the message, or a de-emphasis of what is actually being conveyed. When was the last time you heard a world renowned celebrity artist go into insane amounts of depth describing the techniques used in producing the actual artwork they're known for? They usually talk about the thoughts behind the work, not the tools! They rarely want people to get excited about the tools and production alone, they talk about feelings, emotions, experiences and interactions.

If the glitch has run out of things to say or reached the limits of its vocal range, it should focus more on the **experiential aspect**. Personally, I want it to move me, I want to experience a sense of the overpowering, of Schopenhauer's Full Feeling of the Sublime and on another spectrum, I want it to convey to me the emotionally delicate, where the glitch literally takes over and wants to rip your heart out with subtlety and gravity. Is it capable of such a range?

Who will actually rise to the challenge to explore that and actually produce something worthy of MoMA or the Tate? No one I guarantee was moved emotionally or felt a flutter in their heart by playing with Glitchbrowser! They might have gotten a little excited sure, but more than that, I think not. I really do hope it achieves its potential if it has it.

Having spent a good few years operating at the periphery and looking inwards, with few exceptions the majority of the work either focuses too heavily on the process or is mainly playing with a temporal, shallow surface aesthetic, that's not to say there

isn't endless potential in doing either of those and exploring the glitch in such a fashion. It's just that this is another barrier to it getting taken more seriously.

Consideration 3 : Glitch and linguistic attributes of net.art

The glitch is not net.art! Despite its anecdotally glitch induced origins and the fact that some works of net.art use the glitch aesthetic heavily, I don't believe there is symbiotic connection. I think sometimes the glitch's entanglement with the aesthetics of net.art and the language of it actually gets in the way of discussing it and framing works effectively. Even worse when it gets mixed up with the crap aesthetic it becomes a non delineated hodge podge that doesn't speak volumes of the glitch but rather a genuine failure of aesthetics.

Consideration 4: The Glitch and Nostalgia

I've often considered that sustained objectivity is a hard thing to come by when studying something, at some point you may become so obsessed with a facet of the thing you're studying that it potentially blinkers your senses and dulls the objectiveness of a critique or appraisal of the merits of the subject. No where is this more apparent than with the glitch, it seems you can get in a conversation with most people who appreciate the glitch with talk of the following: the lovely warm analogue qualities of a variety of dead media, Fuzzy TV reception, low-fi display methods and so on. I don't mean to single out any particular strand of work, or any particular person, or dismiss the value of appreciating dead media...but as far as pushing the boundaries of glitch go, this to my mind, is simply media archeology laced with nostalgia, its a potent drink which prevents us experimenting with the glitch in a variety of other settings with future technologies that are increasingly more signal perfect or complex to unravel.

Concluding Thoughts: Mainstream adoption, ruthless curation and the power of narrative. For the glitch to gain serious collectors willing to part with cold hard cash, be featured in prestigious collections and have leading art critics comment upon it, I think there needs to be a serious body of work that is more preoccupied with everything but process, interested in the potential of large scale cross disciplinary co-production and lots and lots of serious critique from within. I think this will gradually happen, its certainly on that trajectory!

Another major stepping stone would be a harsher curatorial hand, and filtering (by non glitch aficionados) and less patting each other on the back. In a young field, its very easy to continuously give each other unnecessary kudos, throughout 2004

- 2011 only one person had something aggressively opinionated to say to me about something I had said, I'm saddened that most times people overrated the Glitch Dissertation I wrote.
<http://oculasm.org/glitch>

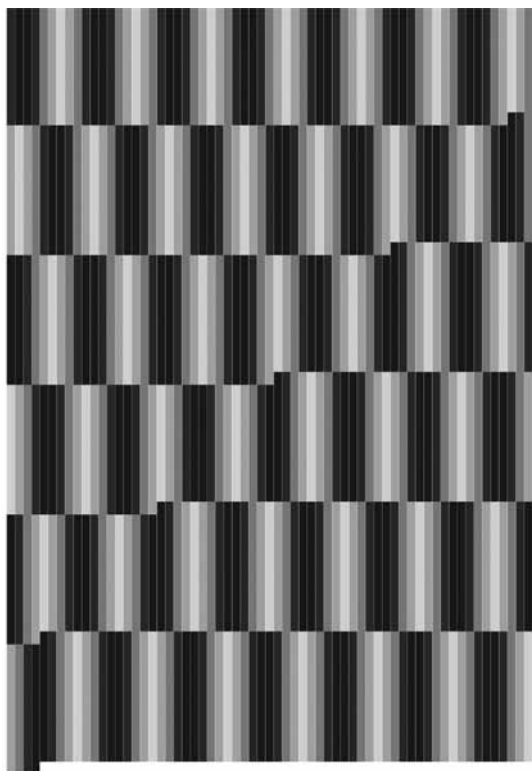
Some people were generous enough to call it a PhD dissertation, it most certainly was no such thing, and a few others translated bits in totality as their own, to me that speaks volumes about how young this field is! I feel it definitely either needs to marry into projects that combine great compelling content or be used as a dominant part of a work by a well known artist of an another field who then discusses the glitch in relation to their work.

Having said all this, the glitch is still only young and already there is an inventive, beautiful community that is formed around discussing the glitch, creating works. A charge that can't be levied against it, is that it's stagnant and not evolving, it is evolving, it does have it critics too. I hope they don't hold back!

The people at the forefront of this genre who may consider themselves as old hands at it, for all intents and purposes are quite young and are always exquisitely excited and excitable with the exception of myself on a bad day and maybe my long time collaborator Ant Scott (BEFLIX) who genuinely needs to be celebrated for bringing all this about and possibly being the first to coin this term glitch art.

As a last note, what I really liked about what Ant did on his glitch blog those many years ago was **everything to do with content**, he made some distinctions about the provenance of each glitch and sometimes shared fragments of stories about them but never went too far to unravel the mystery of their existence or how they came to be. Things were alluded to and that's what made it compelling— at least that's the lingering impression I have of it. Perhaps what made a lasting and significant emotional connection were those evocative one line abstract narratives or bits of micro-fiction. In a sense, they don't have anything to do with the glitch itself but amplify its experience.

I certainly hadn't heard of glitch art till I came across Ant's work. Most people flirt with it for a while and either decide to stay or leave, some people find the vocabulary, others invent their own. The ones who do form lasting relationships with the glitch will almost certainly find it very hard to shake off.





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GLI.TC/H gathers a variety of participants + works + ideas from within glitch/dirty/experimental-new-media art communities into a multi-day & multi-format happening consisting of video screenings, real-time performances, workshops, lectures, panels, a gallery exhibition and on-going online components.

Thinkers and artists; Makers and breakers converge to celebrate technological catastrophe. A glitch is a moment known to everyone but enjoyed by few. GLI.TC/H brings together those inspired/curious/provoked by glitches and provides a platform to break things, share thoughts, and develop ideas.

GLI.TC/H 2011 will include works from over 100 participants from more than a dozen countries and will be taking place in virtual-space at <http://gli.tc/h> and in real-space from Nov 3 - 6 in Chicago, US; Nov 11 - 13 in Amsterdam, NL; Nov 19 in Birmingham, UK.

Recent writings, works, and experiments in glitch art exemplify the potential of new-media-art to expose critical links within our (increasingly mediated) digital-culture. Last year's conference brought a diverse and geographically scattered community together to discuss and share their works and ideas in real-time and real-space. The conversations had and connections made at GLI.TC/H 2010 have continued to develop virtually over the past year. GLI.TC/H 2011 will collate and celebrate these glitchy developments in an unstoppable multi-city event fueled by these chaotic communities and vibrant participants old and new.

GLI.TC/H 2011 has been made possible by 146 Kickstarter backers.